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LIBRARY OF CONGRESS

CATALOGUE

OF

FIRST EDITIONS

OF

STEPHEN C. FOSTER

(1826–1864)

BY

WALTER R. WHITTLESEY

ASSISTANT IN THE MUSIC DIVISION

AND

O. G. SONNECK

CHIEF OF THE DIVISION

WASHINGTON
GOVERNMENT PRINTING OFFICE
1915

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PREFATORY NOTE

Few are the composers whose music survives their generation. Stephen Collins Foster died at New York on January 13, 1864—by a remarkable coincidence this American master of song was born in 1826 on the Fourth of July—and his best music is still a living force in our national life. Many of Foster's songs, of course, belong to the mid-nineteenth century type of sentimental American parlour "ballad," not exactly distinguished by either beauty or skill, but some of his songs possess the beauty and power of imperishable folk-songs. Misconception or partisanship may succeed in banishing these songs from our public schools, but Stephen C. Foster's place in the history of music in America is too high to be permanently affected by such efforts.

A library, even a national library, has but limited opportunities for honoring the memory of such a man beyond the immediate interest evinced in him by readers. Exhibits of his works, such as the Library of Congress arranged last year in its exhibition halls, represent one of these opportunities; another suggests itself from the fact that bibliography is the handmaiden of history. The deeper the historical interest in a man of genius grows, the more ramified the desire for bibliographic knowledge about his work is likely to become.

To maintain that the historical interest in Stephen C. Foster has so increased within the last 50 years as to create a craving for bibliographic information about him would be absurd, but that his works have become fairly interesting bibliographically is certain. One reason for this explains itself from the rarity of the original editions of his songs. Just how rare they are only he will realize who attempts to collect them. A Foster enthusiast who has succeeded in collecting all the 158 songs, etc., enumerated in the "Biography, Songs and Musical Compositions of Stephen C. Foster," published in 1896 by his brother Morrison, will have accomplished a neat and difficult feat of collecting, but he can not call himself the happy possessor of all the Foster songs. Curiously enough, while the depository copies of the first editions of about 15 of the songs mentioned by Morrison Foster have defied search—they may have disappeared years before the copyright deposits were transferred from the District courts to the old Library of Congress—our files have brought to light some songs not known to Morrison Foster. Indeed it was this discrepancy

between the list in his book and the contents of the Library of Congress which prompted the making of a complete catalogue of first editions of Stephen C. Foster's songs in the year 1914, rather than at some future date.

The plan of this catalogue hardly requires explanation. The single pieces have been described in a manner to insure identification with or differentiation from other copies. Experience has taught us to include criteria which others would not dream of noticing or recording in a catalogue. Only such editions have been entered as the contemporary copyright records proved to be first editions. If these—all classed M 3.3.F7, unless otherwise stated—were lacking in our collections, then refuge was taken to available copyright-renewal issues from the original plates, since such reissues will at least facilitate identification of the first editions.

The catalogue is not quite exhaustive since unfortunately some of the (about 15) songs not in the Library of Congress defied search and therefore description. Doubtless they exist in some public or private library. Indeed, it is possible that they are in possession of the composer's daughter, Mrs. Marion Foster Welsh of Pittsburgh, Pa. We regret that our own efforts and more particularly the very kind and public-spirited efforts of Mr. Charles N. Boyd, Mr. Joseph H. Park, and Mr. Adolph M. Foerster, of Pittsburgh, Pa., to gain access to Mrs. Welsh's collection in the interest of bibliographical completeness of this book failed.

The question whether or not *all* songs published with Foster's name as composer really were composed by him has been left to others for an answer.

O. G. Sonneck
Chief of the Division of Music

Herbert Putnam
Librarian af Congress
Washington, D. C., March, 1915

TITLE CATALOGUE

TITLE CATALOGUE

[Entries alphabetically arranged by first word, not on article, of the title.]

. . . **Ah! may the red rose live alway.** Song. Written and composed for the pianoforte by Stephen C. Foster . . .

Baltimore, F. D. Benteen, [*c1850*]. *Publ. no. 1679. 5 p. 35½ x 28cm.*

At head of title: "To Miss Mary M. Dallas." Title in ornamental border.
In the imprint the name of "W. T. Mayo, New Orleans," is added to that of F. D. Benteen, Baltimore.
The copyright notice appears in lower margin of p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Ah! may the red rose live alway."
On the title-page of L. of C. copy April 12, 1850, as date of deposit.

All day long. Written by Clara Morton. Composed expressly for Holloway's Musical Monthly by the late Stephen C. Foster . . .

Philadelphia, J. Starr Holloway, c1864. 5 p. 35½ x 27½cm.

Title within ornamental border.
After composer's name: "Geo. F. Swain."
The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "All day long I've mourn'd thine absence."
On the title-page of the L. of C. copy, March 10, 1864, as date of deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Anadolia.

As a solo for flute or violin there appears on p. 22 of Foster's "Social Orchestra": "Anadolia. S. C. Foster."
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

. . . **Angelina Baker.** Written, composed, and arranged by Stephen C. Foster . . .

Baltimore, F. D. Benteen, c1850. Publ. no. 1674. .5 p. 35½ x 27½cm.

At head of title: "Foster's Plantation Melodies as sung by the Christy Minstrels. No. 1. Oh Lemuel. No. 2. Dolly Day. No. 3. Gwine to run all night. No. 4. [as above]."
In the imprint the name of W. T. Mayo, New Orleans, has been added to that of F. D. Benteen, Baltimore.
The copyright notice repeated in lower margin of p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Way down on de old plantation."
On the title-page of the L. of C. copy March 18, 1850, as date of deposit.

The **angels are singing unto me.** Written and composed by Stephen C. Foster.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, c1863, p. 116.
First line: "When my mother's hands are o'er me spread."
Said to have been "expressly written" for "The Athenaeum Collection." (*See* "She was all the world to me.")

Annie my own love. Song. Poetry by Charles P. Shiras. Music by Stephen C. Foster . . .

New York, Firth, Pond & co., c1853. Publ. no. 2014. 5 p. 35½ x 27cm.

Ornamental title-page, with the name "Wakelam" in lower left-hand margin.

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 1 Franklin Square": "Albany, Boardman & Gray; Pittsburgh, H. Kleber; Balmer & Weber, St. Louis." The publisher's copyright notice is repeated in lower margin of p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5, "Quidor Engr."

First line: "There's a wound in my spirit."

On the title-page of the L. of C. copy (*in* M 1.A12, May, 1853), May 20, 1853, as date of copyright.

Another copy of this edition (M 3.3.F7A6) has on the title-page the stamp of the Smithsonian Institution, and on the verso of p. 5 the stamped date May 21, 1853.

The **Athenaeum collection** of hymns and tunes for church and Sunday school, by Horace Waters . . .

New York, Horace Waters [1863]. 511., [1] p. 12½ x 18cm.

The notice of copyright is printed in the lower margin of the title-page as: "A. D. 1863, by E. A. Daggett," and is not in the name of the publisher.

The title on p. [1]. The "Introduction" on p. [2–4]. The "Alphabetical index of subjects" on p. 5–6. The music on p. [8–]503. The "Index of first lines" on p. 504–511. On verso of p. 511: "Prices of music books published by Horace Waters," and "Testimonials."

For publisher's acknowledgment of Stephen C. Foster's share in this collection, *see* his song, "She was all the world to me."

"The Athenaeum Collection" was deposited by E. A. Daggett for copyright on December 9, 1863. This collection is *not* in the Library of Congress. The entry was made from the copy loaned by Mr. Robert W. Peach, Newark, N. J., for that purpose.

. . . **Away down South** . . .

Louisville, W. C. Peters, c1848. Publ. no. 1137. 5 p. 35½ x 26cm.

At head of title: "Songs of the Sable Harmonists. Consisting of The Lou'siana belle. Away down south. Susanna. Uncle Ned. Wake up Jake or The old Iron city. Arranged for the pianoforte."

The title on p. 3 reads: "Away down souf. Written and composed by S. C. Foster."

In the imprint the name of Peters, Field & co., Cincinnati, is added to the name of "Louisville, W. C. Peters & co."

The publisher's notice of copyright is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 3, "1137.4."; on p. 4–5, "1137. Away down souf. 4."

First line: "We'll put for de souf, Ah! dat's de place."

On title-page of this L. of C. copy (*in* M 1.A12, v. 30, 1848), December 30, 1848, as date of deposit.

. . . **Beautiful child of song.** Written and composed expressly for Clark's School Visitor, by Stephen C. Foster . . .

p. 7–8 of Clark's School Visitor, n. d. 35½ x 27½cm.

Below composer's name: "Author of Gentle Annie," "Willie, we have missed you," "Old Kentucky home," "Hard times come again no more," "Old dog Tray," etc., etc., and the copyright claim, "1860, by Daughaday & Hammond," of Philadelphia, publishers of the magazine.

The two stanzas of the song, with pianoforte acc., are followed by reading matter headed, "School Songs." On p. 7 advertising matter only.

First line: "Come, I am longing to hear thee."

On p. 8 of this L. of C. copy, as date of deposit (in pencil), October 6, 1860, and the stamped date January 23, 1861.

Beautiful dreamer, "the last song ever written" by Stephen C. Foster. Composed but a few days previous to his death.

New York, Wm. A. Pond & co., c1864. Publ. no. 5922. 35½ x 27½cm.

Ornamental title. The caption title on p. 3 reads: "Beautiful dreamer. Serenade. Words and music by Stephen C. Foster."

In the imprint the names of the following publishers are added to the name of "Wm. A. Pond & co., 547 Broadway": "Boston, O. Ditson & co.; Milwaukee, H. N. Hempsted; Chicago, Root & Cady; Pittsburgh, H. Kleber & Bro."

The publisher's copyright notice is repeated in lower margin of p. 3.

The music on p. 3–6. In lower margin of p. 6, "Clayton."

First line: "Beautiful dreamer, wake unto me."

On title-page of L. of C. copy, as dates of deposit and copyright, March 10, 1864, and April 28, 1864.

The **beautiful shore.** Poetry by Mrs. O. S. Matteson. Music by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday school, by Horace Waters," New York, Horace Waters, c1863, p. 44.

First line: "There's a beautiful shore where the lov'd ones are gone."

Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.")

Better days are coming. *See* Better times are coming.

Better times are coming.

Song. Listed at first in 1862 as "Better days are coming," as no. 8 of his series, "Foster's melodies," by Horace Waters, New York. Neither such an edition, which would be the first, nor a later edition is in the Library of Congress.

Not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Not yet traced in the records of the Copyright Office either under Waters or under Daggett, who claimed copyright in most of the numbers of the series.

Not mentioned in the Catalogue (1870) of the "Board of Music Trade," though Waters in 1864 (*see* "She was all the world to me") listed the song as "recently published."

The **bright hills of glory.** Words by Mrs. M. A. Kidder. Music by S. C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools, by Horace Waters," New York, Horace Waters, c1863, p. 446.

First line: "To the fair shores of Eden."

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.")

Bring my brother back to me.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster," 1896, p. 233.

The first edition apparently not in the Library of Congress. Probably it was published by S. T. Gordon, New York.

Bury me in the morning, mother. Music by Stephen C. Foster.

Sacred duet or quartet for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools, by Horace Waters," New York, Horace Waters, c1863, p. 76.

First line: "Lay me down where the grass is green, mother."

Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.")

Listed by the publisher, Horace Waters, New York, 1864, as no. 20 of his series, "Foster's melodies" (*see* "A dream of my mother"). As the piece was copyrighted on January 31, 1863, by E. A. Daggett, in whose name the whole series is copyrighted, it is possible that the piece was issued before it appeared in the "Athenaeum Collection," but no such separate edition appears to be in the L. of C.

Camptown races. *See* Gwine to run all night.

Choral Harp. Poetry by William Ross Wallace, after having reviewed a copy of the "Choral Harp." Music by Stephen C. Foster.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools, by Horace Waters," New York, Horace Waters, ᶜ1863, p. 412.

First line: "Murmer on, murmer on."

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Come where my love lies dreaming. Quartette. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ᶜ1855. Publ. no. 3283. 7 p. 35½ x 26½ᶜᵐ.

After composer's name: "Wakelam & Bro."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 1 Franklin Square": "Cincinnati, W. F. Colburn; St. Louis, W. W. Wakelam; New Orleans, P. P. Werlein."

The publisher's notice of copyright entry is repeated on p. [2].

The music for this unaccompanied quartet of mixed voices on p. [2]–7. In lower margin of p. 7: "Grave par Lawson." Verso of p. 7 blank.

First line same as title.

On title-page of the L. of C. copy (*in* M 1.A12, v. 67, 1855. Songs), the upper part of which has been mutilated, June 28, 1855, as date of deposit.

Another copy of this edition (*in* M 1.A12, 1855. 14) has October 27, 1855, as date of copyright.

. . . Come with thy sweet voice again. Song. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ᶜ1854. Publ. no. 2908. 5 p. 35½ x 27ᶜᵐ.

At head of title: "Foster's Melodies. No. 27." After composer's name: "No. 25. Willie we have missed you. No. 26. Jeanie with the light brown hair."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 1 Franklin Square": "Pittsburgh, Henry Kleber; Cincinnati, Colburn & Field."

The publisher's copyright notice is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line same as the title.

On title-page of this L. of C. copy (*in* M 1.A12, v. 64, 1854), September 19, 1854, as date of deposit. The L of C. has another copy (M 3.3F7C5), which has on the title-page the stamp of the Smithsonian Institution, and on verso of p. 5 the stamped date October 14, 1854. The L. of C. has still another copy of the last-named edition (*in* M 1.A12, 1854. 10), with October 14, 1854, as date of copyright.

Comrades, fill no glass for me . . . Poetry & music by Stephen C. Foster . . .

Baltimore, Miller & Beacham successors to F. D. Benteen, ᶜ1855. Publ. no. 2862. 5 p. 35½ x 27ᶜᵐ.

Ornamental title-page. After title, four lines of poetry, beginning, "Then, by a mother's sacred tear." After composer's name: "Author of Old dog Tray."

In the imprint the names of Firth, Pond & co., New York and John H. Mellor, Pittsburgh are added to the name of "Miller & Beacham, Baltimore." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.
First line: "Oh! Comrades fill no glass for me."
On title-page of L. of C. copy (*in* M 1.A12, v. 73, 1855), November 23, 1855, as date of copyright.
The L. of C. has also a later edition of this song, identical with the above with the exception that in the imprint the name of "Boston, Oliver Ditson & co., 277 Washington St." is substituted for Miller & Beacham successors to F. D. Benteen, as publishers, and the names of the following publishers are added to the name of Oliver Ditson & co.: "Cinn. J. Church Jr.; N. York, W. A. Pond & co.; Chicago, Lyon & Healy; Boston, J. C. Haynes & co.; Phila., G. W. A. Trumpler."
On the title-page of this L. of C. copy, June 22, 1883, as date of copyright and the ink note reading: "Recopyrighted 1883 by Mrs. Jane D. Wylie, widow of Stephen C. Foster, and Mrs. Marion Foster Welsh, only child of Stephen C. Foster, both residents of Allegheny City, Pennsylvania, and citizens of the United States."

Cora Dean.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster," 1896, p. 124.
The first edition apparently not in the Library of Congress.

De Camptown races. *See* Gwine to run all night.

. . . Dolcy Jones.

New York, Firth, Pond & co., c1849. Publ. no. 496. [3] *p. 35 x 27cm.*

At head of title: "Foster's Ethiopian Melodies. No. 1. Nelly was a lady. No. 2. My brudder Gum. As sung by the Christy Minstrels. Written & composed by S. C. Foster. Author of Unkle Ned. Oh! Susanna &c." Then the title: "No. 3. Dolcy Jones."
The publisher's notice of copyright entry is repeated on p. [3].
The music on p. [3–5] The words and melody of second and third verses on p. [5]. Verso of p. [5] blank.
First line: "Oh! ladies don't you wonder when I again appear."
On the title-page of the L. of C. copy (*in* M 1.A12 v. 32 1849), November 14, 1849, and April 20, 1850, as dates of receipt and deposit. A second copy of this song (M 3.3F7D3) has on verso of p. [5], February 9, 1850, as date of receipt. On the title-page the stamp of the Smithsonian Institution.
Copy 3. (*in* M 1.A12, 1849. Part 3.)

. . . Dolly Day . . . Written, composed & arranged by Stephen C. Foster.

Baltimore, F. D. Benteen, c1850. Publ. no. 1656. 5 p. 36 x 28cm.

At head of title: "Foster's Plantation Melodies as sung by the Christy & Campbell Minstrels, and New Orleans Serenaders. No. 1. Oh, Lemuel! No. 2. [as above]. No. 3. Gwine to run all night. No. 4 [blank]"
In the imprint the name of the publisher W. T. Mayo, New Orleans, is added to that of "F. D. Benteen, Baltimore." The publisher's copyright notice is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Webb."
First line: "I've told you 'bout de banjo."
On the title-page of the L. of C. copy as dates of copyright and deposit February 19, 1850.

Don't be idle. Words by Mrs. M. A. Kidder. Music by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, c1863, p. 232.
First line: "Don't be idle little children while there's so much work to do."
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.
Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.")

. . . **Don't bet your money on de Shanghai.** Plantation song written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ©1861. Publ. no. 5059. 5 p. 35½ x 26½ cm.

Ornamental title-page with a lithograph of a Shanghai cock.
At head of title: "Foster's Melodies No. 52."
After composer's name: "Author of Glendy Burk. Old Folks at Home."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Boston, O. Ditson & co. Cincinnati, C. Y. Fonda. New Orleans, P. P. Werlein. Pittsburgh, H. Kleber & bro." The publishers' notice of copyright entry is repeated in lower margin of p. 3.
The music on p. 3–4. The text of verses one, two and three on p. 4. Verso of p. 4 blank.
First line: "De Shanghai chicken, when you put him in de pit."
In lower margin of p. 4 the stamped date, "Apr. 13, 1861."
On title-page of this L. of C. copy, March 9, 1861, as date of deposit.

. . . **Down among the cane brakes.** Song. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ©1860. Publ. no. 5010. 5 p. 35 x 27 cm.

At head of title: "Foster's Melodies No. 50." After composer's name: "Author of Old black Joe. Virginia belle, &c. &c." On left hand side of the ornamental title-page the name of the designer "Wakelam."
In the imprint the names of the following publishers are added to that of "Firth, Pond & co., 547 Broadway:" "Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro." The publisher's copyright notice is repeated in lower margin of p. 3.
The music on p. 3–5. The chorus on p. 4. Verso of p. 5 blank.
First line: "Once I could laugh and play."
On title-page of the L. of C. copy the date Nov. 15, 1860 (in ink) and the deposit stamp. In lower margin of p. 5 the date "April 15, 1851" (stamped).

A dream of my mother and my home. Written and composed by Stephen C. Foster.

New York, Horace Waters [1862]. [5] p. 35½ x 27½ cm.

Caption title, differing from title on ornamental title-page. This reads:
"Foster's Melodies. 1. Why have my loved ones gone . . . 8. Better days are coming". The present song figures as No. 7. "A dream of my mother land."
In the imprint the name of O. Ditson & co. of Boston is added to the name of "Horace Waters, No. 481 Broadway". The notice of copyright entry (on title page only) is printed as "1862 by E. A. Daggett" and not in the name of the publisher. In lower margin of title page: "Warren, Music stereotyper, 43 Center."
The music on p. [3–5]. On verso of p. [5] a list of "New music just issued by Horace Waters, 481 Broadway, N. York."
First line: "My mother and my home."
On the L. of C. copy as dates of receipt and deposit April 16, 1862, and November 19, 1862.
Here is perhaps the best place for a bibliographic note on Horace Waters' series of "Foster's Melodies" mentioned above and throughout these pages under the respective titles.
While the imprint on the title-page of the whole series of twenty-four numbers reads: "New York: Published by Horace Waters, No. 481 Broadway. Boston: O. Ditson & co., 277 Washington St.," the notice of copyright entry on the title pages reads for all twenty four numbers listed: "Entered according to Act of Congress in the year 1862, by E. A. Daggett . . . New York." Of course, Daggett did not copyright all pieces in 1862 and, in all cases, where the notice of copyright entry has been repeated in lower margin of first page of music, the correct year of copyright has been printed.
The first piece of the series in our collection with a serial title-page "Foster's Melodies" is this No. 7 "A dream of my mother land" (No. 8. is "Better days [! instead of "times"] are coming"; numbers 9 to 20 are printed without titles). The titles

of nos. 1–6 are given as: (left column) 1. Why have my loved ones gone. 3. A penny for your thoughts. 5. Jenny's coming o'er the green.; (right column) 2. Little Jenny Dow. 4. Lizzie dies to-night. 6. I will be true to thee.

The L. of C. has nos. 1–5 in copies deposited for copyright entry and these five pieces do *not* have Waters' serial title-page. Moreover, no. 5 bears an 1860 copyright notice of Lee & Walker, Philadelphia, No. 4 an 1861 copyright notice of Daughaday and Hammond, Philadelphia, nos. 1 and 3 an 1861 copyright notice of Daggett and only no. 2 an 1862 copyright notice of Daggett. In view of these facts, it is clear that copies of these five pieces with Waters' serial title-page, *if such an edition really exists*, would not represent the first edition, but a re-issue with new (the serial) title-page and Daggett's 1862 notice of copyright entry. The question must be left open as to no. 6 "I will be true to, thee" since the L. of C. has the piece neither with this serial nor other title page. So far no trace of the song was found in the contemporary records of the Copyright Office. Absence of entry in these records, of course, would go far to permit the inference that the song was not published at all by Waters during those years. (*See* the entry under "I will be true to thee"). Unless otherwise stated, it is implied that nos. 8 to 24 were first issued as part of the series "Foster's Melodies" with Waters' serial title page.

This serial title-page calls for a few other bibliographical observations, which perhaps will be of service in establishing first editions.

When Waters issued "No. 9. Merry little birds are we" with his serial title-page, he changed the title of no. 7 to "I dream of my mother" and kept this title until announcement of (at least) no. 13. Later he used the form "A dream of my mother."

The title "Better times are coming", (instead of, as at first, "Better days are coming"), was announced together with no. 9 "Merry little birds are we" and no. 11. "Slumber my darling." No. 10 and 12 to 20 were left blank. Indeed the title of no. 10 "Was my brother in the battle" was filled in with pencil, when the song was deposited for copyright. When no. 12 "The love I bear for thee" was published the title of no. 10 was added in print to the serial title-page, 13 to 20 remaining blank. "There's no such girl as mine" was added to the serial title-page when this no. 13 was published, 14 to 20 remaining blank. No. 14 "The're plenty of fish in the sea" and no. 15, "When this dreadful war is ended" are not in the L. of C. in this serial (first) edition. "Oh, why am I so happy" was then added as no. 16, together with "For the dear old flag I die" as no. 17, nos. 18 to 20 remaining blank. When no. 18, "If you've only got a moustache" was added, the series was extended to twenty-four numbers and the titles of 19 to 24 were printed on the serial title-page.

When Waters in 1864 published Foster's *last* song "She was all the world to me" (*compare this*) he added a descriptive list of Foster's songs which is identical with the list of 24 songs on the title-pages of the series just analized, except that no. 17 of the series "For the dear old flag I die" is not mentioned at all, thereby permitting the inference that it had not been published, though being listed on the serial title-page and even listed by Waters among "popular songs recently published" on the title-page of this very song "She was all the world to me"!

It may be helpful to know that after June 15, 1864, Daggett seems to disappear from the records of the Copyright Office and Horace Waters after May 26, 1865, though the latter remained in business (obviously not as a publisher, but as a dealer in music and musical instruments) at 481 Broadway for many years. It is also noteworthy that in the year 1870 Charles W. Harris, who seems not to be previously mentioned either in the copyright records or in the New York directories, appears to have been in the publishing business exactly at 481 Broadway, moving in 1873 to 750 Broadway and in 1875 or 1876 to 13 East 14th. St., where we find S. T. Gordon & Son in business rom 1879 on, evidently as Harris' successor.

. . . **Ellen Bayne.** Sung by Edwin P. Christy. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ᶜ1854. Publ. no. 2664. 5 p. 36 x 27ᶜᵐ.

At head of title: "Foster's Melodies" with lithographed scenes of the following songs: "No. 20. My old Kentucky home. No. 21. Old dog Tray. No. 22. Old memories. No. 23. Little Ella." In lower margin of title-page: "Lith. of Sarony & co."

In the imprint the names of the following publishers are added to the names of "Firth, Pond & co., 1 Franklin Sq.": "Pittsburgh, H. Kleber; Louisville, Peter,s Webb & co.; St. Louis, Wakelam & Iucho." The publishers' notice of copyright entry is repeated on p. 2.

The music on p. 2–5. The back cover blank. The chorus on p. 4 is for two voices. The words and melody of verses one and two on p. 4. In lower margin of p. 5: "Gravé par Lawson."

First line: "Soft be thy slumbers."

On the title-page of this L. of C. copy (*in* M 1.A12 1854), June 27, 1854, as date of copyright.

The L. of C. has another copy of this edition (*in* M 3.3.F7E5), the title-page of which has the stamp of the Smithsonian Institution and on the back cover the stamped date June 29, 1854.

— . . . **Ellen Bayne.** . . . Written, composed and arranged by Stephen C. Foster. . . .

New York, Firth, Pond & co., ᶜ1854. Publ. no. 3008. 5 p. 35½ x 26½ᶜᵐ.

Ornamental title-page.

At head of title: "Foster's Melodies arranged for the guitar. 11. Nelly was a lady. . . . 26. Jeanie with the light brown hair", the present song figuring as No. 24: After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c."

In lower margin of the title-page: "Pearson & Melville, N. Y.

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Sq.": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlein." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. The melody and words for the second and third verses on p. 5. Verso of p. 5 blank.

On the title-page of this L. of C. copy (*in* M 1.A12 v. 63 1854), November 13, 1854, as date of deposit.

Another copy of this last mentioned edition (*in* M 1624.F) with the stamp of the Smithsonian Institution on the title page and the stamped date January 10, 1855, on verso of p. 5.

Another copy of this edition, but not a Smithsonian Institution deposit is in M 1.A 12, 1855. 5. The title-page has January 10, 1855 as date of copyright.

Eulalie. Song. Written by H. S. Cornwell. Composed by Stephen C. Foster.

New York, Firth, Pond & co., ᶜ1851. Publ. no. 1453. 5 p. 35½ x 27ᶜᵐ.

In the imprint the name of H. Kleber, Pittsburgh, is added to that of "Firth, Pond & co. No. 1 Franklin Sq."

The music on p. 3–5. In lower margin of p. 5: "Lawson. Engᵛʳ." Verso of p. 5 blank.

First line: "Blue-birds, linger here a-while."

On the title-page of this L. of C. copy as dates of receipt and deposit December 6, 1851 and April 19, 1852, both in ink. L. of C. has two other copies of this edition (*in* M 3.3.F7E7) both dated February 25, 1852.

—**Eulalie.** Song. Written by H. S. Cornwell. Composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ᶜ1851. Publ. no. 1880. 5 p. 35½ x 27½ᶜᵐ.

After composer's name: "Piano. Guitar." This is the version for guitar acc.

In the imprint the name of H. Kleber, Pittsburgh is added to the name of "Firth, Pond & co., 1 Franklin Square."

The publisher's notice of copyright but with year 1853, is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engᵛʳ."

First line: "Blue birds, linger here a while."

On the title-page of this L. of C. copy (*in* M 1.A12 v.57 1853), January 11, 1853, as date of deposit.

Another L. of C. copy identical with the above (M 3.3.F7B8), has on the title-page the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date February 22, 1853.

See also Foster's "Social Orchestra" where the melody is arranged as a solo for flute or violin on p. 11.

Eva. *See* My loved one and my own.

. . . **Fairy Belle.** Song. Written and composed by Stephen C. Foster . . .
New York, Firth, Pond & co., ᶜ1859. Publ. no. 4640. 5 p. 35½ x 27ᶜᵐ.

Title within ornamental border. At head of title: "Foster's Melodies no. 41."
After composer's name: "Author of Willie we have missed you. My loved one and my own &c."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & Bro." The publisher's notice of copyright entry is repeated in lower margin of p. 3.
The music on p. 3–5. The melody and text of second and third verses on p. 5. Verso of p. 5 blank.
First line: "The pride of the village and the fairest in the dell."
In lower margin of p. 5 the stamped date, "25 Nov. 1 859."
On the title-page of this L. of C. copy, August 19, 1859, as date of deposit.

Farewell mother dear. Ballad. Written and composed by Stephen C. Foster . . .
New York, J. J. Daly, ᶜ1861. 5 p. 35½ x 27½ᶜᵐ.

The title within ornamental border. After composer's name: "Author of *Oh! tell me of my mother.* Our bright summer days are gone. I'll be a soldier. Gentle Annie &c."
The publisher's copyright notice is repeated in lower margin of p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Farewell mother dear, I go where loved ones never can be parted."
On the title-page of the L. of C. copy as dates of receipt and deposit September 9, 1861 (in ink) and November 15, 1861 (stamped).

Farewell my Lilly dear. A plantation melody as sung by Christy's Minstrels. Written & composed by S. C. F.
New York, Firth, Pond & co., ᶜ1851. Publ. no. 1456. 5 p. 35½ x 27½ᶜᵐ.

In the imprint the name of H. Kleber, Pittsburgh, is added to the name of "Firth, Pond & co. No. 1 Franklin Sq."
The music on p. 3–5. Verso of p. 5 blank.
First line: "Oh! Lilly dear, it grieves me the tale I have to tell."
On the title-page of this L. of C. copy as dates of receipt and deposit December 13, 1851 and April 19, 1852 (both in ink). The L. of C. has two other copies of this edition (M 3.3.F7F5) both dated February 25, 1852.

—**Farewell my Lilly dear.** A plantation melody as sung by Christy's Minstrels. Written & composed by S. C. F. . . .
New York, Firth, Pond & co., 1851. Publ. no. 2417. 5 p. 35½ x 27ᶜᵐ.

After composer's name: "Piano. Guitar."
In the imprint the name of H. Kleber is added to the name of "Firth, Pond & co., 1 Franklin Sq." The publisher's notice of copyright appears on p. 3 as "1853, by Firth, Pond & co."
The music (for voice and guitar) on p. 3–4. The text of verses two, three and four on p. 5. Verso of p. 5 blank.
On titte-page of this L. of C. copy (*in* M 1.A12 v. 55 1853), August 26, 1853, as date of deposit.
The L. of C. has two additional copies of this song, identical with the above, one in M 1.A12 1. December 1853, with December 12, 1853, on the title-page as date of copyright and the other in M 3.3.F7F6 with the Smithsonian Institution stamp on the title-page and the stamped date December 12, 1853, on verso of p. 5.

. . . **Farewell old cottage** . . . Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1851. Publ. no. 1008. 5 p. 35½ x 27cm.

At head of title: "To Mrs. Harry Woods"; after title a rural scene with a man on horse-back, to which four lines of poetry beginning: "Farewell old cottage . . . ", after copyright entry claim refer.

After composer's name: "Lith. of Sarony & Major N. Y."

In the imprint the name of W. T. Mayo, New Orleans is added to that of "Firth, Pond & co. 1. Franklin Sq." The copyright notice repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin p. 5: "Quidor Engvr."

First line: "Farewell! old cottage, you and I must part.

On the title-page of the L. of C. copy as dates of receipt and deposit March 22, 1851 and April 12, 1851 (both in ink).

Copy 2 (*in* M 1.A12, 1851. Part 2.)

. . . **Farewell sweet mother.** Ballad. Written and composed by Stephen C. Foster . : .

New York, Firth, Pond & co., c1861. 5 p. 35½ x 27½cm.

At head of title, which is in an ornamental border: "Foster's Melodies no. 55. After composer's name: "Wakelam N. Y." [apparently the name of the designer] and New songs by the same author Virginia Belle.—Down among the cane brakes.—Old black Joe."

In the imprint the names of the following publishers are added to that of "Firth, Pond & co. 547 Broadway:" "Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro.; Milwaukee, H. N. Hempsted."

The music on p. 3–5. Verso of p. 5 blank.

First line: "Farewell sweet mother, Weep not, weep not, for me."

On title-page of the L. of C. copy as dates of deposit and copyright October 16, 1861 and May 15, 1862.

The L. of C. has also a later edition of this song, the title reading as follows:

— . . . **Farewell sweet mother** . . .

New York, Wm. A. Pond & co. [c1889]. Publ. no. 5172. 5 p. 35 x 27cm.

At head of title: "Songs by the late Stephen C. Foster", a portrait of the composer and a fac-similie of his signature, together with a list of the titles of some of his songs beginning with "Annie my own love . . . Wilt thou begone love," of which the present song figures as the seventh title.

On verso of the title-page is the original title-page of the 1861 edition with the exception that "Wm. A. Pond & co." are substituted as publishers in the imprint for their predecessors "Firth, Pond & co."

The publisher's notice of copyright entry appears in lower margin of the 1861 title-page (on verso of the 1889 title-page) as "1861, by Firth, Pond & co." with the renewal claim "Copyright 1889 by Mrs. Mathew D. Wiley & Mrs. Marion Foster Welch."

The music on p. 3–5.

First line same as title.

On verso of p. 5: "Published by Wm. A. Pond & co. 25 Union Square, New York. New music . . ."

On the title-page of this L. of C. copy, August 22, 1889, as date of copyright.

Fighting for the flag, day and night.

Song. Advertised on back cover of Mrs. E. A. Parkhurst's "A home on the mountain" as shown in a "Select catalogue of New Music, published by Horace Waters, 481 Broadway, N. Y. No. 1. 1865."

The Library of Congress does not appear to possess a copy of this song.

The composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

For the dear old flag I die.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 128.

Listed 1863 or 1864 by Horace Waters, New York as no. 17 of his series of 24 of "Foster's Melodies," E. A. Daggett claiming copyright in the whole series on the title-page thereof. (But *see* "A dream of my mother")

No such edition, which would be the first, in the L. of C. So far the song has not been traced in the records of the Copyright Office under Waters or Dagget, and the note under "A dream of my mother" leads to the inference that, indeed, the song was not published by Waters in 1863 or 1864.

Not mentioned in the "Complete catalogue . . . of the Board of Music Trade, 1870."

. . . **For thee love for thee.** Song. Written by William Henry McCarthy. Composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1859. Publ. no. 4566. 5 p. 35½ x 27cm.

Ornamental title-page.

At head of title: "Foster's Melodies No. 40." In lower margin of title page: "Wakelam." After composer's name: "I see her still in my dreams &c. &c. &c."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Boston, O. Ditson & co.; Pittsburgh, H. Kleber & Bro.; Rochester, J. P. Shaw; Cincinnati, C. Y. Fonda; New Orleans, P. P. Werlein." The publishers' notice of copyright entry is repeated in lower margin of p. 2.

The music on p. 2–5. The melody and text of second and third verses on p. 5. Verso of p. 5 blank.

First line: "I'll watch o'er thy dreams when thou'art sleeping."

On the title-page of this L. of C. copy, June 10, 1869, as date of deposit.

Gentle Annie.

The L. of C. does not seem to possess the first edition, but the issue with copyright renewal date, described below may offer a clue as to how the first edition, published by Firth, Pond & co. looked, except for the changes in the imprint.

It may be mentioned in passing that the publishers in 1858 and 1859 issued a song-book called "Gentle Annie Melodist", in which "Gentle Annie" and many other of Foster's melodies were used.

— . . . **Gentle Annie.** Ballad. Written and composed by Stephen C. Foster.

Boston, Oliver Ditson & co. [c1884]. 5 p. 36 x 27½cm.

Title with ornamental border.

At head of title: "Foster's Melodies no. 31."

After title: "Also, by the same author, "Lula is gone," "I see her still in my dreams," etc. Piano. Guitar."

In the imprint the names of the following publishers are added to the name of "Boston: Oliver Ditson & co., 451 Washington St.": "New York: C. H. Ditson & co., Successors to J. L. Peters. Chicago: Lyon & Healy. Philadelphia, J. E. Ditson & co., Successors to Lee & Walker. San Francisco, McCurrie, Weber & co. Cincinnati, Dobmeyer & Newhall."

In the lower margin of the title page: "C. W. Warren, Music Printer, rear 43 Centre st., N. Y."

The original publisher's notice of copyright entry, "1856, by Firth, Pond & co." is repeated on p. 3. On p. 3 also appears the renewal claim reading "Copyright, 1884, by Mrs. S. C. Foster, and Mrs. Marion Foster Welch."

The music on p. 3–5. The melody and words for the second and third verses on p. 5. Verso of p. 5 blank.

First line: "Thou wilt come no more, gentle Annie."

On the title-page of this L. of C. copy, March 28, 1884, as date of copyright.

. . . **Gentle Lena Clare.** Words and music by Stephen C. Foster. *New York, S. T. Gordon, ᶜ1862. 5 p. 35½ x 27½ᶜᵐ.*

At head of title a portrait of Lena Clare.
In the imprint the names of Henry Tolman & co., Boston and Lee & Walker, Phila. are added to that of "S. T. Gordon, 706 Broadway." The publisher's copyright notice is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "I'm thinking of sweet Lena Clare."
On title page of the L. of C. copy as dates of deposit and copyright December 31, 1862 (in ink) and May 12, 1863 (stamped).

Give the stranger happy cheer. A beautiful ballad. Poetry & music by Stephen C. Foster. . . .

Baltimore, F. D. Benteen [ᶜ1850]. Publ. no. 1793. 5 p. 35½ x 28½ᶜᵐ.

The title within engraved border. After composer's name: "Gillingham."
In the imprint the name of W. T. Mayo, New Orleans is added to that of "F. D. Benteen, Baltimore." The publisher's copyright notice appears on p. 3, not on title-page.
The music on p. 3–5. Verso of p. 5 blank.
First line same as title.
On title page of the L. of C. January 6, 1851 (in ink) as date of deposit and copyright entry.

Give this to mother. Stephen C. Foster's last musical idea. *New York, P. A. Wundermann, ᶜ1864. 5 p. 35½ x 27ᶜᵐ.*

Lithographed title-page with a scene (after a battle) descriptive of the title. In lower margin of title-page: "Lith. of Deutz Bros., 171 Broadway. N. Y."
In the imprint the names of the following publishers are added to the name of "P. A. Wundermann, Broadway": "Boston, O. Ditson & co.; New York, Firth & co., Wm. Hall & Son, S. T. Gordon; Philadelphia, Lee & Walker." The publisher's notice of copyright entry appears in lower margin of title page only.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Take I pray thee this small locket, Brother soldier ere I die."
On the title-page of the L. of C. copy, May 17, 1864, and October 27, 1864 as dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography of songs and musical compositions of Stephen C. Foster, 1896."
The title and the publisher's note on p. 3 read as follows:
"*Give this to my mother. Last musical idea of Stephen C. Foster.*" "Upon one of the Battle fields near Washington, a dying patriotic drummer boy pulled off a locket from his neck; saying to one of his comrades in his last expiring moments: "Give this to mother." "
"It is mysterious that the last words of this drummer boy should form also a subject for the last musical composition of Stephen C. Foster, the well celebrated composer of a thousand popular American songs.
"Three days after he handed *this his last composition*, for which he promised to write a biographical sketch of the subject of this song, death summoned him to his last account.
"We therefore where [!] obliged to fill up this space, with the present sad remarks."

Give us this day our daily bread. Written and composed by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ᶜ1863, p. 88.
First line: "Father of love, Father above."
Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.")

. . . The **Glendy Burk.** A plantation melody. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1860. Publ. no. 4861. 5 p. 34½ x 26½ cm.

At head of title: "Foster's Melodies No. 48" and a picture of the steamer "Glendy Burk." After composer's name: "Wakelam & Bro."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & Bro." The publisher's notice of copyright is repeated on p. 3.

The music on p. 3–5. The words and melody for verses, 2, 3, 4 on p. 5. Verso of p. 5 blank.

First line: "De Glendy Burk is a mighty fast boat."

On the title-page of this L. of C. copy, May 29, 1860, as date of deposit.

A second copy is without dates of receipt and deposit.

Golden dreams & fairy castles!

This is not a song by Stephen C. Foster, but the melody of his "We'll still keep marching" was used by Mrs. Parkhurst for a setting of the words by Mrs. M. A. Kidder under the above title. The piece was published by Horace Waters, New York, 1864. A copy is in the L. of C. *in* M 1621.

First line: "How many golden visions so beautiful and fair."

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

. . . **Gwine to run all night.** . . . Written composed & arranged by Stephen C. Foster.

Baltimore, F. D. Benteen, c1850. Publ. no. 1657. 5 p. 35½ x 28 cm.

At head of title: "Foster's Plantation Melodies as sung by the Christy & Campbell Minstrels and New Orleans Serenaders. No. 1. Oh Lemuel. No. 2. Dolly Day. 3. [as above] 4. [blank]." The caption title reads "Gwine to run all night or De Camptown races."

In the imprint the name of W. T. Mayo, New Orleans is added to that of "F. D. Benteen, Baltimore." Publisher's copyright notice repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Webb."

First line "De Camptown ladies sing dis song."

On title-page of L. of C. copy February 19, 1850 (in ink) as date of copyright entry.

— . . . **Camptown races.** Arranged for the guitar . . .

Baltimore, F. D. Benteen, c1852. Publ. no. 2264. [2] *inside pages. 35½ x 28 cm.*

At head of title: "The celebrated Ethiopian song." After title: "Gillingham."

In the imprint the name of W. T. Mayo, New Orleans is added to the name of F. D. Benteen, Baltimore. The publisher's notice of copyright entry appears in the lower margin of the first page.

The music, for voice with guitar accompaniment, on p. [1–2] In lower margin p. [2]: "Webb" (*in* M 1.A12 Inst. v. 51 1853).

Happy hours at home. Song & chorus. Written and composed by Stephen C. Foster.

New York, John J. Daly, c1862. Publ. no. 156. 5 p. 35½ x 27 cm.

Ornamental title-page with scene of a lady at the piano.

The publisher's notice of copyright entry appears only on the title page after the composer's name.

The music on p. 3–5. In lower margin p. 5: "Quidor, Engraver." Verso of p. 5 blank.

First line: "I sit me down by my own fireside."

On the title-page of this L. of C. copy, November 22, 1862 and May 12, 1863 as dates of receipt and deposit.

A second copy has December 20, 1862 as date of deposit.

This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Happy little ones are we. [Anniversary hymn.] *Tune.*—Merry little birds. Words by Mrs. M. A. Kidder. Music by Stephen C. Foster. Arr. by Mrs. Parkhurst . . .

New York, Horace Waters, ℗1863. 1 leaf, printed on one side only. 24 x 29½ cm.

The title of this solo, duet or semichorus within ornamental border.

After the words and music: "Also, just issued: "Shall we know each others there?" "Don't you hear the angels coming?" etc.

In lower margin of the page: "Warren, Music Sterotyper, Rear 43 Centre-st., New York."

In the imprint the names of the following publishers are added to the name of "Horace Waters, 481 Broadway, N. Y.": "N. P. Kemp, & J. P. McGee, Boston. Perkinpine & Higgins, Philadelphia. Poe & Hitchcock, & G. Crosby, Cincinnati. Tomlinson & Brothers, & W. M. Doughty, Chicago. J. W. McIntyre, St. Louis. Ingham & Bragg, Cleveland, Ohio. Randall & Asten, Columbus, Ohio. J. S. Reed, Pittsburgh, Pa. H. H. Otis, Buffalo, N. Y." The notice of copyright entry is in lower margin of the page as, "A. D. 1863, by E. A Daggett" and not in the name of the publisher.

First line: "The sweet spring time is here, and our anniversary day."

On this L. of C. copy, April 28, 1863, and November 3, 1863, as dates of receipt and deposit.

Published also in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ℗1863, p. 236.

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Said to have been "written expressly" for "The Athenaeum Collection" of 1863 (*See* "She was all the world to me"), but the song "Merry little birds," the tune of which was used in that collection and by Mrs. Parkhurst, was published in 1862.

. . . Hard times come again no more. . . . Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ℗1854. Publ. no. 3059. 5 p. 33½ x 26 cm.

At head of title: "Foster's Melodies, No. 28" and the first line of the chorus, "*'Tis the song the sigh of the weary.*" On the title-page numerous other titles of his songs. After composer's name: "Piano. Guitar."

In the imprint the names of "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Faulds, Stone & Morse; St. Louis, W. W. Wakelam; New Orleans, P. P. Werlein" are added to the name of "Firth, Pond & co. 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Let us pause in life's pleasures and count its many tears."

On the title-page of this L. of C. copy (*in* M 1.A12 1855 14), October 27, 1855, as date of copyright.

He leadeth me beside still waters. Words by W. R. Music by S. C. Foster.

Sacred duet with mixed chorus in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Walters," New York, Horace Waters, ℗1863, p. 85.

First line: "He leadeth me, Oh! blessed thought."

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

He'll come home. *See* "The wife."

The holiday schottisch. Composed by Stephen C. Foster.

New York, Firth, Pond & co., ©1853. Publ. no. 2307. 5 p. 35½ x 27½ cm.

Title within ornamental border. In lower margin of title page: "Wakelam Sc."
In the imprint the names of H. Kleber, Pittsburgh and Wakelam & Iucho, St. Louis, are added to the name of "Firth, Pond & Co. 1 Franklin Square." The publisher's notice of copyright is repeated on p. 3.
On the title-page of this L. of C. copy (*in* M 1.A12 Inst. v. 55 1853), July 2, 1853, as date of deposit.
The L. of C. has also additional copies of this edition (in M 1.A12 2. August, 1853, with August 19, 1853, as date of copyright and one in M 3.3.F7H7, the title-page of which has the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date of August 20, 1853).
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

The hour for thee and me.

Duet. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 87.
The first edition apparently not in the Library of Congress.
See also Foster's "Social orchestra" (M 3.3.F7S).

I cannot sing tonight. Poetry by Geo. F. Banister Esq. Music by Stephen C. Foster . . .

New York, Firth, Pond & co., ©1852. Publ. no. 1709. 5 p. 36 x 27½ cm.

Engraved title. After composer's name: "Greene. Sc."
In the imprint the names of the following publishers are added to that of "Firth, Pond & co. 1. Franklin Sq.:" Detroit, A. Couse; Buffalo, J. Sage & Son. The publisher's notice of copyright is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank. In lower margin p. 5: "Quidor Engvr."
First line: "Kind lady, ask me not to sing the joys of other days."
On title-page of L. of C. copy the date of deposit is given as "Aug. 11, 1852" (in ink). Another L. of C. copy of this edition (M 3.3F7I22) bears date "Oct. 8 1852"

I dream of my mother.

Listed as no. 7 of Horace Waters' series "Foster's Melodies," when he issued nos. 9 to 13. Before this he printed the title as "A dream of my mother land" and later as "A dream of my mother."

. . . I see her still in my dreams. Ballad. Poetry and music by Stephen C. Foster . . .

New York, Firth, Pond & co., ©1857. Publ. no. 4275. 5 p. 35 x 27 cm.

Ornamental title page. At head of title: "Foster's Melodies no. 32." After composer's name: "Author of Old dog Tray, Gentle Annie, Village maiden, &c. &c. &c." In lower margin of title page: "Wakelam & Bro."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway.": "Pittsburgh, H. Kleber & Bro.; Albany, J. H. Hidley; Rochester, J. P. Shaw; Chicago, B. K. Mould; St. Louis, H. Pilcher & sons." The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "While the flow'rs bloom in gladness."
On the title-page of the L. of C. copy (*in* M 1.A1 2 v.102 1857), June 8, 1857, as date of deposit.

I'll be a soldier. Ballad. Written & composed by Stephen C. Foster . . .

New York, John J. Daly, ©1861. Publ. no. 118. 5 p. 35½ x 27½ cm.

After composer's name: "Stackpole, sc." The engraved title represents several soldiers, one bearing a banner on which appears the title of the song. The capital

I of the title bears a wreath with the date "1776." The publisher's address in imprint is 419 Grand St.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor, Engr."

First line: "I'll be a soldier and march to the drum."

On the title-page of the L. of C. copy as dates of receipt and copyright deposit "July 18, 1861" (in ink) and "Nov. 15, 1861 (stamped).

. . . I'll be home tomorrow. Ballad. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1862. Publ. no. 5398. 5 p. 35½ x 27½ cm.

The title within ornamental border. At head of title: "Foster's Melodies no. 57." After composer's name: "Author of Gentle Annie. Fairy Belle. Willie we have missed you. &c. &c."

In the imprint the names of the following publishers have been added to that of "Firth, Pond & co. 547 Broadway": Boston, O. Ditson & co.; Syracuse, T. Hough; Pittsburgh, H. Kleber & Bro.

The music on p. 3–5. Verso of p. 5 blank. In lower margin p. 5: "Clayton."

First line: "I've wandered far from those I love."

On title-page of the L. of C. copy as dates of deposit and copyright September 10, 1862 (in ink) and November 19, 1862 (stamped).

I will be true to thee.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 79.

Listed 1862 by Horace Waters, New York as no. 6 of his series of 24 of "Foster's Melodies", E. A. Daggett claiming copyright in the whole series on the title-page thereof. (But *see* "A dream of my mother"). No such edition, which would be the first, in the L. of C. nor has such an edition been traced so far in the records of the Copyright Office under Waters or Daggett, though Waters in 1864 (*see* "She was all the world to me") listed the song as "recently published."

The song is not mentioned in the "Complete catalogue . . . of the Board of Music Trade," 1870. This is remarkable in view of the fact that the L. of C. possesses the following edition:

— I will be true to thee. Written and composed by Stephen C. Foster.

New York, S. T. Gordon & Son, 13 East 14th St. [1880]. Publ. nos. 104–106. [6] p. 35 x 27 cm.

Caption title used, which differs from title on ornamental title-page. This reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 24. When old friends were here." The present song figures as no. 6.

The publisher's notice of copyright appears only in lower margin of p [3] as "1880, by S. T. Gordon & Son."

The music on p. [3] to [5]. On p. [2] and [6] are catalogues of the publishers.

First line same as title.

On the title-page of this L. of C. copy, 1880 as date of copyright.

It will be noticed that S. T. Gordon & Son's notice of copyright entry dates from 1880 and that the title page is exactly that of Horace Waters' series of "Foster's Melodies" except for the change in imprint, S. T. Gordon & Son not being in business at 13 East 14th St. before 1879. Unless a copy with the original serial title page with Horace Waters' imprint and E. A. Daggetts' copyright notice of date 1862 is produced, two inferences will naturally present themselves: 1. The song actually was not published until 1880 by S. T. Gordon & Son. 2. S. T. Gordon & Son in 1880 merely renewed the copyright claim, the rights in the song having been acquired by them (in the records of the Copyright Office a distinction between original copyright and *renewal* of copyright often was not made). This would mean that the song was originally published twenty-eight years before 1880, *i. e.* in 1852. This in turn would mean that not Horace Waters but some other, earlier, publisher originally issued the song, Waters or Daggett merely acquiring the rights therein in 1862. This second inference is far-fetched.

I'd be a fairy. Song. Composed by Stephen C. Foster.

New York, S. T. Gordon, ᶜ1863. 5 p. 35½ x 27ᶜᵐ.

Date of copyright entry printed on title-page correctly as 1863, in lower margin of p. 3 incorrectly as 1862. In the imprint the names of the following publishers are added to that of "S. T. Gordon, 706 Broadway:" Boston, Henry Tolman & co.; Phila., Lee & Walker.

Music on p. 3–5. Verso of p. 5 blank.

First line: "In the cheerful days of Spring."

On title-page of L. of C. copy as dates of deposit and copyright February 25, 1863 (in ink) and May 12, 1863 (stamped).

I would not die in springtime.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 81.

The first edition apparently not in the Library of Congress.

I would not die in summer time. An answer to the new and beautiful song I would not die in spring time. Written and composed by Stephen C. Foster . . .

Baltimore, F. D. Benteen, ᶜ1851. Publ. no. 2137. 5 p. 36 x 28ᶜᵐ.

Title within ornamental border. After composer's name: "Gillingham".

In the imprint the name of W. T. Mayo, New Orleans, is added to that of F. D. Benteen, Baltimore. The publisher's copyright notice repeated on p. 3

The music on p. 3–5. Verso of p. 5 blank. The words and melody of third verse on p. 5.

First line same as title.

On title-page of the L. of C. copy as dates of copyright and deposit July 12th, 1851 (both in ink).

If you've only got a moustache. (Comic song.) Written by George Cooper. Composed by Stephen C. Foster.

New York, Horace Waters, [1864]. 5 p. 35½ x 27ᶜᵐ.

Caption title. The ornamental title page reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 24. When old friends were here." The present song figures as no. 18.

In the imprint the name of O. Ditson & co. is added to the name of "Horace Waters, 481 Broadway." The notice of copyright entry is printed on the title page as "1862 by E. A. Daggett" and not under the name of the publisher. On p. [3] it is repeated but with the correct date of publication 1864. For the explanation of this discrepancy *see* "A dream of my mother."

The music on p. [3]–5. On verso of p. 5 a list of "New music just issued by Horace Waters, 481 Broadway, N. York."

First line: "Oh! all of you poor single men."

On title-page of L. of C. copy, January 23, 1864, and April 28, 1864, as dates of receipt and deposit.

In the eye abides the heart. In den augen liegt das herz. Beautiful German song by F. Abt. Translated by Stephen C. Foster. Arranged by H. K.

New York, Firth, Pond & co., ᶜ1851. Publ. no. 1350. 5 p. 34 x 26½ᶜᵐ.

In the imprint the name of H. Kleber, Pittsburgh, is added to the name of "Firth, Pond & co., 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In the lower margin of p. 5: "Quidor Engʳ." Verso of p. 5 blank.

First line same as title.

On the title-page of the L. of C. copy (*in* M 1.A12 1851 Pt. 9), November 18, 1851 as date of copyright.

Irene. *See his* "Social Orchestra."

On p. 16 this is there attributed to "S. C. Foster", but in the list of contents we read "Irene, by Abbot."

. . . Jeanie with the light brown hair. . . . Written and composed by Stephen C. Foster.

New York, Firth, Pond & co., c1854. Publ. no. 2796. 7 p. 36 x 27cm.

The title-page has a portrait of a young woman within ornamental border. At head of title: "Foster's Melodies no. 26." After title: "No. 22. Old memories. No. 23. Little Ella. No. 24. Ellen Bayne. No. 25. "Willie we have missed you," and a fac-simile of the composer's signature. In lower margin of title-page: "Lith. of Sarony & Co. N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. No. 1 Franklin Square": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; St. Louis, Wakelam & Iucho." The publisher's notice of copyright entry appears on the title page only.

The music on p. 3–7. Verso of p. 7 blank.

First line: "I dream of Jeanie with the light brown hair."

On title-page of this L. of C. copy (*in* M 1.A12 v.63, 1854), June 5, 1854, as date of deposit.

The L. of C. has another copy of this edition (*in* M 1.A12, 1854. 9) the title page of which gives July 20, 1854 as date of copyright.

Of another L. of C. copy of this song, a later copyright entry, the title reads as follows:

— Jeanie with the light brown hair. Poetry and music by Stephen C. Foster.

Caption title used. The title page (probably ornamental with scenes from his songs within border; *see* next entry) is missing. Publ. no. 2796. p. 3–7. 36x27cm.

No copyright entry claim appears in this copy.

The music on p. 3–7. Verso of p. 7 blank.

On verso of p. 7 the stamped date, July 21, 1854.

First line: "I dream of Jeanie with the light brown hair."

The L. of C. has a copyright-renewal copy apparently of this second edition, the title reading as follows:

— . . . Jeanie with the light brown hair. Written & composed by Stephen C. Foster. . . .

New York, Wm. A. Pond & co. [c1882]. Publ. no. 2796. 7 p. 25½ x 27cm.

Ornamental title-page, within border, with scenes from his songs.

At head of title: "Foster's Melodies. No. 24. Ellen Bayne. No. 25. Willie we have missed you. No. 28. . . ." represented by the above song. In center of title-page a scene from his song Old dog Tray with its title omitted.

In lower margin of title-page, before imprint, "No. 24, 25, 26." After imprint: "Wakelam—New York."

In the imprint the names of H. Kleber & Bro., Pittsburgh, C. Y. Fonda, Cincinnati and H. Pilcher & Son, St. Louis are added to the name of "Wm. A. Pond & co. 547 Broadway." The original publishers notice of copyright entry appears in the lower margin of the title page and reads "A. D. 1858, by Firth, Pond & co." and the renewal claim of copyright reading "Copyright 1882 by Mrs. Mathew D. Wiley & Mrs. Marion Foster Welsh." This last copyright claim is repeated on p. 3. The copyright date 1858 is evidently a typographical error and should read 1854.

The music on p. 3–7. Verso of p. 7 blank. Unquestionably the plates of the above were used, though slight alterations were made. For instance, the word "loco" was twice dropped and in caption we now read (to the right) "Poetry and music by Stephen C. Foster" instead of (in the center) "Poetry and Music —— by Stepen C. Foster."

On the title-page of this L. of C. copy, May 25, 1882, as date of copyright.

The L. of C. has also a later edition of this song (*in* M 1A12v.64. 1854) the title-page of which reads:

— . . . **Jeanie with the light brown hair.** Written, composed and arranged by Stephen C. Foster . . .

New York, Firth, Pond & co., c1854. Publ. no. 3013. 5 p. 35½ x 27cm.

Ornamental title-page. At head of title: "Foster's Melodies arranged for the guitar. No. 11. Nelly was a lady . . . 26. Jeanie with the light brown hair" After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c." In lower margin of title-page: "Pearson & Melville. N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Sq.": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlein." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In lower margin of p. 5: "Quidor Engvr." Verso of p. 5 blank.

On title page of this L. of C. copy (*in* M 1.A12 v.64, 1854), November 29, 1854 as date of deposit.

Another copy of this last mentioned edition is in M 1624.F with the stamp of the Smithsonian Institution on the title-page and the stamped date January 10, 1855, on verso of p. 5.

Another copy of this edition, but not a Smithsonian Institution deposit, is in M 1.A12, 1855. 5. On the title-page January 10, 1855, appears as date of copyright.

Jennie's own schottisch. *See his* "Social Orchestra."

Jenny June. Popular ballad as sung with great success at Woods Minstrels by C. Henry Esq. Words by Geo. Cooper. Music by Stephen C. Foster.

New York, Firth, Son & co., c1863. Publ. no. F. S. & C. 5483. 5 p. 35½ x 27cm.

The title within ornamental border. Following the imprint: "Pearson N-Y." The notice of copyright entry on t.-p. only.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Did you see dear Jenny June."

On title-page of L. of C. copy as dates of receipt and deposit April 17, 1863 and November 3, 1863.

Jenny's coming o'er the green. Ballad. Written & composed for the Clarks School Visitor by Stephen C. Foster.

Philadelphia, Lee & Walker [*c1860*]. *Publ. no. 8100. 4. 5 p. 35½ x 27½cm.*

On the title-page, after composer's name: "Crap".

The publisher's copyright notice is printed in lower margin of p. 3 only.

The music on p. 3–5. Verso of p. 5 blank.

First line same as title.

On the title-page of this L. of C. copy, August 29, 1860, as date of deposit.

In lower margin of p. 5 the stamped date "Jan. 23 1861."

A second copy has August 29, 1860, as date of deposit.

Katy Bell. Song & chorus. Written by George Cooper. Music composed by Stephen C. Foster . . .

New York, S. T. Gordon, c1863. [5] p. 35 x 27½cm.

Following composer's name: "Geo. F. Swain."

In the imprint the names of the following composers are added to that of "S. T. Gordon, 538 Broadway": "Boston, H. Tolman & co.; Phila., Lee & Walker." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3[–5] Verso of p. 5 blank.

First line: "Going down the shady dell."

On title-page of L. of C. copy as dates of receipt and deposit June 29, 1863 and November 3, 1863.

Kiss me dear mother. Ballad written & composed at the request of a friend by the late Stephen C. Foster and now published from the original manuscript copy.

New York, Wm. A. Pond & co., c1859 [!] *5 p. 35½ x 27cm.*

Title within ornamental border.
In the imprint the names of the following publishers are added to that of "Wm. A. Pond & co., 547 & 865 Broadway": Cincinnati, C. Y. Fonda; Boston, Koppitz, Prüfer & co.; San Francisco, M. Gray; New Orleans, L. Grunewald; Milwaukee, H. N. Hempsted. The publisher's copyright notice is repeated on p. 3, but correctly under date of 1869.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Bend o'er my pillow my mother dear."
The L. of C. copy bears no date of receipt or deposit.

Kissing in the dark. Ballad. Words by George Cooper. Music by Stephen C. Foster.

New York, John J. Daly, c1863. Publ. no. 176. 5 p. 35½ x 27cm.

The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. In lower margin of p. 5: "Quidor, Engvr."
First line: "Sitting in the cozy parlor when the nights are long."
On the title-page of the L. of C. copy, August 8, 1863 and November 3, 1863, as dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

. . . **Larry's good bye.** Written by George Cooper. Composed by Stephen C. Foster . . .

New York, S. T. Gordon, c1863. 5 p. 35½ x 27cm.

At head of title: "To Norah." After composer's name: "Geo. F. Swain."
In the imprint the names of the following publishers are added to that of "S. T. Gordon, 538 Broadway": "Boston, H. Tolman & co.; Philada., Lee & Walker." The publisher's copyright notice is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Brave Larry went up to his darling."
On L. of C. copy as dates of receipt and deposit June 29, 1863 and November 3, 1863.

Laura Lee. Song. Written and composed by Stephen C. Foster.

Baltimore, F. D. Benteen [*c1851*]. *Publ. no. 2150. 5 p. 35½ x 28½cm.*

Following the imprint: "Lately published 'The spirit of my song' by the same author."
In the imprint the name of W. I. Mayo, New Orleans, is added to that of "F. D. Benteen, Baltimore." The publisher's copyright notice appears on p. 2. only.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Why has thy merry face gone from my side."
On title-page of the L. of C. copy as date of receipt and deposit August 7, 1851.

— **Laura Lee.** Ballad. Arranged for the guitar, written & composed by S. C. Foster.

Baltimore, F. D. Benteen, c1852. Publ. no. 2371. [2] *p. 35½ x 28cm.*

In the imprint the name of W. T. Mayo, New Orleans is added to the name of "F. D. Benteen, Baltimore."
The music on the two inside pages of the sheet, outer pages blank. In lower margin of second page of music: "Webb."
On the L. of C. copy, October 1st. 1852, as date of copyright deposit.
First edition of the arrangement for voice and guitar.

Leave me with my mother. Words and music by S. C. Foster.

Sacred solo with chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ℗1863, p. 84.

First line same as in title.

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

Listed also by Horace Waters in 1864 as no. 22 of his series of 24 of "Foster's melodies," E. A. Daggett claiming copyright in the whole series on the title-page thereof. (But *see* "A dream of my mother").

No such separate edition in the L. of C., nor has the song been traced so far as a separate copyright entry in the records of the Copyright Office under Waters or Daggett. The fact that in 1870 the song appears listed in the "Board of Music Trade" Catalogue under C. W. Harris, N. Y., who seems to have bought the publishing rights in several Foster songs in 1870, would argue for the existence of such an early separate edition.

Lena our loved one is gone. Ballad. Written and composed by Stephen C. Foster.

New York, John J. Daly, ℗1863. Publ. no. 166. 5 p. 35½ x 27cm.

The publisher's notice of copyright entry appears in lower margin of title-page only.

The music on p. 3–5. In lower margin of p. 5: "Quidor, Engraver." Verso of p. 5 blank.

First line: "Lena, the pride of our home."

On title-page of the L. of C. copy, June 27, 1863, and November 3, 1863, as dates of receipt and deposit.

This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

. . . **Lily Ray.** Song . . . Written and composed by Stephen C. Foster.

New York, Firth, Pond & co., ℗1850. Publ. no. 891. 5 p. 35½ x 27½cm.

At head of title: "To W. D. Gallagher, Esq." After title four lines of poetry beginning "Grief to thy memory."

In the imprint the name of H. Kleber, of Pittsburgh, is added to the name "Firth, Pond & co. No. 1 Franklin Sq."

The publisher's notice of copyright entry is repeated in lower margin of p. 3.

The music on p. 3–5. In lower margin of p. 5: "Quidor Engvr." Verso of p. 5 blank.

First line: "While in their sunny bowers."

On title-page of L. of C. copy the following dates of receipt and deposit, Dec. 9, 1850 and April 12, 1851 (both in ink).

Copy 2 (*in* M1.A12, 1850. Part 6.)

. . . **Linda has departed.** Song. Written by Wm. H. McCarthy. Composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ℗1859. Publ. no. 4554. 5 p. 38 x 27½cm.

Ornamental title-page.

At head of title: "Foster's Melodies no. 39." After composer's name: Author of Willie we have missed you. Old folks at home. &c. &c."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Pittsburgh, H. Kleber & Bro.; Rochester, J. P. Shaw; Cincinnati, C. Y. Fonda; St. Louis, H. Pilcher Jr.; San Francisco, M. Gray & co." The publisher's notice of copyright is repeated in lower margin of p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Death with his cold hand, hath robbed me of ev'ry hope."

On the title page of this L. of C. copy, March 1, 1859, as date of deposit.

Linger in blissful repose. Poetry and music by Stephen C. Foster.

Publ. no. 4116. p. 2–5. 36 *x* 27½ cm.
Title-page missing. Caption title used.
This notice of copyright appears on p. 2: "Entered . . . A. D. 1858 by Firth, Pond & co . . . N. Y."
The music on p. 2–5. The words and melody of the second verse on p. 5. In lower margin of p. 5: "Grave par Lawson." Verso of p. 5 blank.
First line same as title.
On p. 2 of this L. of C. copy, July 13, 1858 as date of deposit.
The title page of the New York, Wm. A. Pond, 1886 copyright renewal edition shows the title "Linger in blissful repose. Serenade. Written and composed by Stephen C. Foster" within a marine scene. Possibly the title-page of the first edition was used.

. . . The **little ballad girl.** Written and composed expressly for Clark's School Visitor by Stephen C. Foster.

p. 24–25 of Clark's School Visitor, December, 1860. 36 x 27½ cm.

After composer's name, the copyright claim, "1860, by Daughaday & Hammond" of Philadelphia, publishers of the magazine.
The three stanzas of the song, one with piano accompaniment, one with the melody only and the last with the text only, are followed by reading matter, headed "The Visitor's Stairway." On p. 25 advertising matter only.
First line: "Ho! little girl, so dressed with care."
On p. 24 of the L. of C. copy, December 12, 1860 and January 23, 1861, as dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

. . . **Little Belle Blair.** Song & chorus. Written and composed by Stephen C. Foster . . .

New York, John J. Daly, ᶜ1861. Publ. no. 124. 5 p. 35½ x 27 cm.

At head of title (with ornamental border): "To Napoleon W. Gould, Esq." After composer's name: "Author of I'll be a soldier. Our bright summer days are gone. Farewell mother dear. Oh! tell me of my mother. Sweet little maid of the mountain. Nell and I. &c. &c. &c." Notice of copyright entry on t.-p. only.
The music on p. 3–5. In lower margin of p. 5: "Quidor, Engᵛʳ." Verso of p. 5 blank.
First line: "We have made a grave for little Belle Blair."
On the title-page of the L. of C. copy the dates of receipt and deposit "Nov. 5, 1861 (in ink), and "May 15, 1862" (stamped).

. . . **Little Ella.** Song. Composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ᶜ1853. Publ. no. 2589. 5 p. 36 x 27 cm.

Title within ornamental border.
At head of title: "Foster's melodies no. 23." After composer's name: "No. 21. Old dog Tray. No. 22. Old memories" and a fac-similie of the composer's signature. In lower margin of title-page: "Wakelam."
In the imprint the names of H. Kleber, Pittsburgh and Wakelam & Iucho, St. Louis, are added to the name of "Firth, Pond & co. 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. The words and melody of second and third verses on p. 5. Verso of p. 5 blank.
First line: "Little Ella, fairest, dearest."
On title-page of this L. of C. copy (*in* M 1.A12 v. 58, 1853), December 13, 1853, as date of deposit.
The L. of C. has another copy of this edition (in M 1.A12, January, 1854), the title-page recording January 12, 1854, as date of copyright.
The L. of C. has two additional copies of this edition, identical with the above (*in* M 1.A12F); on the title-page of both the stamp of the Smithsonian Institution and on verso of p. 5 the stamped dates January 13, 1854, and June 29, 1854, resp.

— . . . **Little Ella** . . . Written, composed and arranged by Stephen C. Foster . . .

New York, Firth, Pond & co., c1854. Publ. no. 3032. 5 p. 35½ x 27 cm.

Ornamental title-page. At head of title: "Foster's Melodies arranged for the guitar. . . . 11. Nelly was a lady. . . . 26. Jeanie with the light brown hair," the present song figuring as No. 23: "Little Ella." After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c." In lower margin of title-page: "Pearson & Melville. N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 1 Franklin Sq.": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlin." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In lower margin p. 5: "Quidor Engvr." Verso of p. 5 blank.

First line: "Little Ella, fairest, dearest."

On title-page of this L. of C. copy (*in* M 1.A12 v. 64, 1854), December 5, 1854, as date of deposit.

Another copy of this last-mentioned edition (in M 1624.F) with the stamp of the Smithsonian Institution on the title-page and the stamped date January 10, 1855, on verso of p. 5.

Another copy of this edition, but not a Smithsonian Institution deposit (*in* M 1.A12, 855.5) shows January 10, 1855 as date of copyright.

Little Ella's an angel. Written and composed by Stephen C. Foster.

New York, Horace Waters, c1863. 1 leaf, printed on one side only. 23½ x 30½ cm.

The title of this solo with "quartette or semichorus" and "full chorus" within ornamental border.

After the words and music: "Also, just issued: Shall we know each other there? Don't you hear the angels coming?" etc.

In lower margin of the page: "Warren, Music Stereotyper, Rear 43 Centre-st., New York."

In the imprint the names of the following publishers are added to the name of "Horace Waters, 481 Broadway, N. Y.": "N. P. Kemp, & J. P. Magee, Boston. Perkinpine & Higgins, Philadelphia. Poe & Hitchcock, & G. Crosby, Cincinnati. Tomlinson & Brothers, & W. M. Doughty, Chicago. J. W. McIntyre, St. Louis. Ingham & Bragg, Cleveland, Ohio. Randall & Asten, Columbus, Ohio. J. S. Reed, Pittsburg, Pa. H. H. Otis, Buffalo, N. Y." The notice of copyright entry is in lower margin of the page as, "A. D. 1863, by E. A. Daggett" and is not in the name of the publisher.

First line same as title.

On this L. of C. copy, January 31, 1863, and May 12, 1863, as dates of receipt and deposit.

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Little Jenny Dow. Ballad. Written & composed by Stephen C. Foster . . .

New York, Horace Waters [c 1862]. 5 p. 35½ x 27½ cm.

After composer's name: "By the same author. Jenny's coming o'er the green. Lizzie dies to-night. Why have my loved ones gone. A penny for your thoughts, &c."

The title in ornamental border.

In the imprint the name of O. Ditson & co. of Boston, is added to the name of "Horace Waters, 481 Broadway." Below the imprint the notice of copyright entry "1862 by E. A. Daggett" which is not repeated.

The music on p. 2–5.

In lower margin of p. 5: "Engvd at Claytons." On verso of p. 5 a list of "New music just issued by Horace Waters, 481 Broadway, N. York . . . "

First line: "Little Jenny Dow lives beyond the mill."

On the title-page of the L. of C. the dates of receipt and deposit "January 10, 1862" (in ink), and "May 15, 1862" (stamped).

. . . "**Lizzie dies to-night.**" Written and composed expressly for Clarks School Visitor. Poetry by Mary Bynon Reese. Music by Stephen C. Foster . . .

p. 63–64 of Clark's School Visitor, May, 1861. 37 x 28cm.

Below composer's name the notice of copyright entry "1861, by Daughaday & Hammond," of Philadelphia, publishers of the magazine. Above title the statement: "A card was found among the effects of the wrecked steamer *Hungarian*, bearing the inscription 'Lizzie dies to-night.'"

The four stanzas of the song with pianoforte acc. are followed by reading matter, headed "The visitor's stairway." On p. 63 advertising matter only.

First line: "Twas hard, our parting, mother dear."

On L. of C. copy of these two pages (separately deposited) the date (in ink) May 23, 1861.

The **Lou'siana' Belle.**

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster," 1896, p. 91.

Apparently no earlier edition in the Library of Congress.

This song was listed as the first of five "Songs of the Sable Harmonists" by the publishing firm W. C. Peters & co., Louisville, Ky. The second to fifth were undoubtedly published and copyrighted in 1848. The inference, therefore, would be that "The Lou'siana Belle," too, was first published in or before 1848 with the title-page reading "Songs of the Sable Harmonists, consisting of The Lou'siana Belle. Away down South. Susanna. Uncle Ned. Wake up Jake, or, the Iron city. Arranged for the Piano Forte." That the "Complete Catalogue . . . published by the Board of Music Trade of the United States of America" in 1870 does not mention the song, signifies little, since this very useful work is not exhaustive. As a matter of fact the records of the Copyright Office show that "Lou'siana Belle, written for and sung by Joseph Murphy of the Sable Harmonists" was entered for copyright by W. C. Peters on October 18, 1847.

. . . The **love I bear to thee.** Written and composed by Stephen C. Foster.

New York, Horace Waters [1863]. 5 p. 35½ x 27½cm.

Caption title, differing from title on the ornamental title-page. This reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 20. [no title]" The present song figures as no. 12. In lower margin of title-page: "Warren, music stereotyper, 43 Centre."

In the imprint the name of O. Ditson & co., of Boston, is added to the name of "Horace Waters, No. 481 Broadway." On title-page the incorrect notice of copyright entry "1862, by E. A. Daggett," but on p. [3] correctly "1863, by E. A. Daggett." (For explanation of the discrepancy *see* "A dream of my Mother Land.")

The music on p. [3–]5. On verso of p. 5 a list of "New music just issued by Horace Waters, 481 Broadway, N. York."

First line: "At midnight hour when all alone."

On title-page of L. of C. copy January 14, 1863, and May 12, 1863, as dates of receipt and deposit.

Two additional L. of C. copies, identical with the above (M 3.3), have dates of January 31, 1863, May 12, 1863, June 30, 1863, and November 3, 1863, as dates of receipt and deposit.

. . . **Lula is gone.** Song. Written and composed by Steph. C. Foster . . .

New York, Firth, Pond & co., c1858. Publ. no. 4395. 5 p. 35½ x 27cm.

Ornamental title-page.

At head of title: "Foster's Melodies No. 33." After composer's name: "Author of Willie we have missed you. Gentle Annie. The old folks at home. My old Kentucky home. Ellen Bayne. Old dog Tray. &c. &c." In lower margin of the title-page: "Engd by Greene & Walker, Boston."

In the imprint the names of H. Kleber & Bro., Pittsburgh; C. Y. Fonda, Cincin[t]; and H. Pilcher & Sons, St. Louis, are added to the name of "Firth, Pond & co., 547 Broadway." The publishers' notice of copyright entry appears only on the title-page.

The music on p. 2–5. The words and melody of the second and third verses on p. 5. Verso of p. 5 blank.
First line: "With a heart forsaken I wander in silence in grief and alone."
On the title-page of this L. of C. copy, April 19, 1858, as date of deposit.

. . . **Maggie by my side.** Song. Written & composed by Stephen C. Foster.

New York, Firth, Pond & co., c1852. Publ. no. 1769. 5 p. 36 x 27 cm.

Engraved title-page. At head of title: "To Miss Eliza T. Dennison." After imprint: "Greene Sc."
In the imprint the names of the following publishers are added to that of "Firth, Pond & co., 1 Franklin Sq.": Pittsburgh, H. Kleber, and Cincinnati, Dunton & Thurston.
The notice of copyright entry on title-page only.
The music on p. 3–5. Verso of p. 5 blank.
First line: "The land of my home is flitting."
On the title-page of this L. of C. copy the Smithsonian Institution stamp and on verso of p. 5 the stamped date of receipt December 3, 1852.

— . . . **Maggie by my side.** . . . Written, composed and arranged by Stephen C. Foster. . . .

New York, Firth, Pond & co., c1854. Publ. no. 2900. 5 p. 35½ x 26½ cm.

Ornamental title-page.
At head of title: "Foster's Melodies arranged for the guitar. 11. Nelly was a lady. . . . 26. Jeanie with the light brown hair", the present song figuring as No. 16. After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c." In lower margin of title page; "Pearson & Melville, N. Y."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1. Franklin Sq": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlein." The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. In lower margin of p. 5: "Quidor Engvr." Verso of p. 5 blank.
On the title-page of the L. of C. copy (*in* M 1.A12 v. 63, 1854), September 20, 1854, as date of deposit.
Another copy of this last mentioned edition (*in* M1624.F) with the stamp of the Smithsonian Institution on the title page and the stamped date October 14, 1854 on verso of p. 5.
Another copy of this edition, but not a Smithsonian Institution deposit (*in* M1.A12, 1854.14) has October 14, 1854 as date of copyright deposit.

Mary loves the flowers. Song. Poetry and music by S. C. Foster.

New York, Firth, Pond & co. [c1850]. Publ. no. 586. 35½ x 27 cm.

In the imprint the name of John H. Mellor, Pittsburgh, is added to that of "Firth, Pond & co. 1 Franklin Sq." The publisher's copyright notice appears in lower margin of p. 3 only.
The music on p. 3–5. The words and melody of second verse on p. 5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engvr".
First line same as title.
On title-page of L. of C. copy January 16, 1850 and April 20, 1850, both in ink, as dates of receipt and deposit.
Copy 2. (*in* M 1.A12, 1850. Part 1.)

Massa's in de cold ground. As sung by Christy's Minstrels. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1852. Publ. no. 1620. 5 p. 35½ x 27 cm.

After composer's name: "Just published, by the same author Farewell my Lilly dear". Following this: "Greene Sc."

In the imprint the names of F. D. Benteen, Baltimore and H. Kleber, Pittsburgh are added to the name of "Firth, Pond & co. 1 Franklin Sq." The publisher's copyright notice is repeated on p. 3.

The music on p. 3–5. The words and melody of second and third verses on p. 5. On verso of p. 5: "The latest music for the piano-forte, published by Firth, Pond & co."

First line: "Round de meadows am a ringing de darkeys' mournful strain."

On title-page of this L. of C. copy July 7, 1852 (in ink) as date of deposit. Another copy (M3.3.F7M36) with copyright stamp of date August 4, 1852 is identical with the above with the exception that verso of p. 5 is blank.

The L. of C. has another copy of this edition (M 3.3.F7M36), identical with the last mentioned, the title-page with the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date August 4, 1852.

— . . . **Massa's in de cold ground.** As sung by Christy's Minstrels. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1852. Publ. no. 2016. 5 p. 34 x 26cm.

At head of title: "Fifth edition." After composer's name: "Just published by the same author Farewell my Lilly dear. Piano. Guitar." In lower margin of title-page: "Wakelam."

In the imprint the names of F. D. Benteen & co., Baltimore and H. Kleber, Pittsburgh are added to the name of "Firth, Pond & co., 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3 but with the year 1853 instead of 1852 as appears on the title page.

The music for this song with *guitar* accompaniment on p. 3–5. The words and melody of second and third verses on p. 5. In lower margin of p. 5: "Grave par Lawson." Verso of p. 5 blank.

On the title-page of this L. of C. copy (*in* M1.A12 May 1853), May 20th, 1853, as date of copyright.

. . **Melinda May,** as sung by the celebrated New Orleans Serenaders. Written and composed by Stephen C. Foster . . .

Baltimore, F. D. Benteen [c1850]. Publ. no. 1903. 5 p. 35½ x 28cm.

The title within ornamental border. At head of title: "The beautiful Ethiopian melody." After composer's name: "Author of Uncle Ned. Oh! Susanna. Camptown races & Nelly was a lady."

In the imprint the name of W. T. Mayo, New Orleans, is added to that of "F. D. Benteen, Baltimore." The publisher's copyright notice appears only in lower margin of p. 3.

The music on p. 3–5. The words and melody of second, third and fourth verses on p. 5. Verso of p. 5 blank.

First line: "Lubly Melinda, come now my dear."

On title-page of the L. of C. copy January 6, 1851, as date of receipt and deposit.

Merry little birds are we. Written and composed by Stephen C. Foster.

New York, Horace Waters [1862]. 5 p. 35½ x 27½cm.

Caption title, differing from title on ornamental title-page. This reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 11. Slumber my darling." The present song figures as no. 9. In lower margin of title page: "Warren, Music Stereotyper, 43 Centre."

In the imprint the name of O. Ditson & co., Boston, is added to the names of "Horace Waters, No. 481 Broadway." The notice of copyright entry is "1862, by E. A. Daggett" and is not in the name of the publisher. It is not repeated on p. [3].

The music on p. [3–5]. On verso of p. [5]: "New music just issued by Horace Waters, 481 Broadway, N. York."

First line: "The Summer's coming on."

On L. of C. copy June 6, 1862, and November 19, 1862, as dates of receipt and deposit. The records of the Copyright Office show June 10, 1862.

Mine is the mourning heart.

Duet for soprano and tenor. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 143.
Apparently no earlier edition in the Library of Congress.

Mr. & Mrs. Brown. (Comic duett.) Words by George Cooper. Music by Stephen C. Foster.

New York, Horace Waters [1864]. 5 p. 35½ x 27½ cm.

Caption title used, which differs from the title on ornamental title-page. This reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 24. When old friends were here." The present song figures as no. 21. In lower margin of title page: "Warren, music stereotyper, 43 Centre."
In the imprint the name of O. Ditson & co., Boston, is added to the name of "Horace Waters, No. 481 Broadway."
On title page the notice of copyright entry "1862 by E. A. Daggett", but on p. [3] correctly "1864, by E. A. Daggett." (For explanation of discrepancy *see* "A dream of my mother.")
The music on p. [3–5] On verso of p. 5 a list of "New music just issued by Horace Waters, 481 Broadway, N. York."
First line: "So Mister Brown you've come at last."
On title-page of L. of C. copy January 23, 1864 and April 28, 1864 as dates of receipt and deposit.

. . . Molly dear good night. Ballad respectfully dedicated to Mrs. J. Edgar Thompson. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1861. 5 p. 35½ x 27½ cm.

Ornamental title-page. At head of title: "Foster's Melodies no. 53." After composer's name: "By the same author, Our Willie dear is dying. Cora Dean. Fairy belle. I see her still in my dreams. Virginia belle. Gentle Annie." In left hand margin: "T. C. Wakelam, N. Y."
In the imprint the names of the following publishers are added to that of "Firth, Pond & co., 547 Broadway": Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro.; New Orleans, P. P. Werlein & Halsey. The publisher's copyright notice is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "Molly dear, I cannot linger."
On title-page of L. of C. copy, April 6, 1861 and November 15, 1861 as dates of receipt and deposit.

Molly! Do you love me? Song. Written & composed for the pianoforte by Stephen C. Foster . . .

Baltimore, F. D. Benteen [c1850]. Publ. no. 1706. 5 p. 35½ x 27½ cm.

In the imprint the name of W. T. Mayo, New Orleans, is added to that of "F. D. Benteen, Baltimore." The publisher's copyright notice appears on p. 3 only.
The music on p. 3–5. Verso of p. 5 blank.
First line same as title.
On title-page of L. of C. copy, May 6, 1850 as date of receipt and deposit.

Mother, thou'rt faithful to me. A beautiful and expressive ballad. Written & composed by Stephen C. Foster . . .

Baltimore, F. D. Benteen [c1851]. Publ. no. 2017. 5 p. 35½ x 28½ cm.

After imprint the name "Gillingham" and "Just published, Give the stranger happy cheer by the same author."
In the imprint the name of W. T. Mayo, New Orleans, is added to that of "F. D. Benteen, Baltimore." The publisher's copyright notice appears on p. 3 only.

The music on p. 3–5. Verso of p. 5 blank.
First line: "Mother, dear mother, 'tis sweet to know."
On this L. of C. copy, March 18, 1851 as date of receipt and deposit.

Music everywhere, that's why I love it so. Words by Mrs. M. A. Kidder. Music by S. C. Foster. Arr. by A. Cull.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and sunday schools by Horace Waters," New York, Horace Waters, ℗1863, p. 242.
First line: "Hark there's music in the air."
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions by Stephen C. Foster", 1896.
Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

My angel boy, I cannot see thee die. Written by H. Brougham. Composed by the late Stephen C. Foster, in 1858, and now for the first time published.

New York, Wm. A. Pond & co., ℗1865. 5 p. 35 x 27cm.

Title within ornamental border.
The caption title reads: "My angel boy."
In the imprint the names of the following publishers are added to that of "Wm. A. Pond & co.": Boston, O. Ditson & co.; Buffalo, J. R. Blodgett; Chicago, Root & Cady; Milwaukee, H. N. Hempsted. The publisher's copyright notice is repeated on p. [3.]
The music on p. [3–]5. On verso of p. 5: "1865. [2] A careful selection of songs and ballads, by the best and most popular authors, published by Wm. A. Pond & co.. 547 Broadway, N. Y. . . ."
First line: "My angel boy, thou'rt nearing fast."
On title-page of L. of C. copy January 31, 1865 and May 5, 1865, as dates of receipt and deposit.

My boy is coming from the war.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 228.
Apparently no earlier edition in the Library of Congress. First edition probably published by S. T. Gordon, New York.

. . . My brudder Gum. As sung by the Christy Minstrels. Written & composed by S. C. Foster . . .

New York, Firth, Pond & co., ℗1849. Publ. no. 489. 5 p. 35½ x 27cm.

Ornamental title-page. At head of title: "Fosters Ethiopian Melodies. No. 1. Nelly was a lady. No. 2. . . ." After composer's name: "Author of Unkle Ned. Oh! Susanna, &c."
The publisher's notice of copyright entry is repeated on p. [3].
The music on p. [3]–5. The words and melodies of second, third and fourth verses on p. 5. Verso of p. 5 blank.
First line: "White folks I'll sing for you."
On title-page of L. of C. copy (*in* M 1.A12, v. 32, 1849), October 1, 1849, and April 20, 1850, as dates of receipt and deposit.

. . . My loved one and my own or Eva. Ballad. Written & composed by Steph[n] C. Foster . . .

New York, Firth, Pond & co., ℗1858. Publ. no. 4481. 5 p. 36 x 27cm.

Ornamental title-page.
At head of title: "Foster's Melodies no. 36." In the lower margin of the title-page: "Greene & Walker, Eng. Boston."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway.": "H. Kleber & Bro., Pittsburgh; C. Y. Fonda, Cin.; H. Pilcher & Son, St. Louis." The publisher's notice of copyright entry is repeated in lower margin of p. 2.

The music on p. 2–5. Verso of p. 5 blank.
First line: "Bloom bright fair flowers around the stone where sleepeth my Eva."
On the title-page of this L. of C. copy, November 24, 1858, as date of deposit.

My old Kentucky home, good night. Foster's plantation melodies No. 20 as sung by Christy's Minstrels. No. 18. Farewell my Lilly dear. No. 19. Massa's in the cold ground. Written and composed by Stephen C. Foster.

New York, Firth, Pond & co., c1853. Publ. no. 1892. 5 p. 35½ x 27 cm.

In lower margin of title-page: "Wakelam."
In the imprint the names of H. Kleber, Pittsburgh; Holbrook & Long, Cleveland; and Balmer & Weber, St. Louis, are added to the name of "Firth, Pond & co. 1 Franklin Square."
The publisher's notice of copyright entry is repeated on p. 2.
The music on p. 2–5. The words and melody of second and third verses on p. 5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engvr"
The caption title reads like the title on t.-p.
On title-page of this L. of C. copy (*in* M 1.A12, v. 57, 1853) January 31, 1853, as date of deposit. The L. of C. has another copy (M 3.3F7M92) identical with the last mentioned but with the Smithsonian Institution stamp on the title-page and the stamped date of February 22, 1853, on verso of p. 5.
On January 11, 1853, the plate proofs of this ed. (*See* M1.A12, v. 54, 1853) were deposited without the title-page. In these proofs the caption title is "My old Kentucky Home." First line: "The sun shines bright in the old Kentucky home."

— . . . **My old Kentucky home, good night.** Foster's plantation melodies No. 20 as sung by Christy's Minstrels. No. 18. Farewell my Lilly dear. No. 19. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1853. Publ. no. 1892. 5 p. 35½ x 27 cm.

At head of title: "Tenth edition." After composer's name: "Piano. Guitar." In lower margin of title-page: "Wakelam."
In the imprint the names of H. Kleber, Pittsburgh; Balmer & Weber, St. Louis; Holbrook & Lond, Cleveland are added to the name of "Firth, Pond & co. 1 Franklin Square." The composer's notice of copyright entry is repeated on p. 3.
The music, with *guitar* acc. is on p. 3–5. The words and melody of third verse on p. 5. In lower margin of p. 5: "Quidor, Engvr" Verso of p. 5 blank.
On the title-page of this L. of C. copy (*in* M 1.A12, v. 55, 1853), August 23, 1853, as date of deposit. Accordingly, this copy represents the *first* edition of the arrangement for voice and guitar. The words "Tenth edition" at head of title obviously refer to the editions in general.
The L. of C. has another copy of this song identical with the above in M 1.A12, 1. December 1853.

My wife is a most knowing woman. Poetry by George Cooper. Music by Stephen C. Foster.

New York, Horace Waters [1863]. 5 p. 35½ x 27½ cm.

Caption title, differing from title on ornamental title-page. This reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 20. [blank] The present song figures as no. 19. In lower margin of title-page: "Warren, music stereotyper, 43 Centre."
In the imprint the name of O. Ditson & Co., Boston is added to the name of "Horace Waters, No. 481 Broadway."
On title-page the notice of copyright entry is "1862, by E. A. Daggett," but on p. [3] correctly "1863, by E. A. Daggett." (For explanation of the discrepancy *see* "Better times are coming.")
The music on p. 3[–5] On verso p. 5: "New music just issued by Horace Waters, 481 Broadway, N. York."
First line same as title.
On title page of the L. of C. copy, November 20, 1863, and April 28, 1864, as dates of receipt and deposit.

Nell and I. Ballad. Written and composed by Stephen C. Foster . . .
New York, John J. Daly, c1861. Publ. no. 131. 5 p. 35½ x 27cm.

Ornamental title-page. After composer's name: "Author of Little Belle Blair. Our bright summer days are gone. I'll be a soldier. Sweet little maid of the mountain. Oh! tell me of my mother." Above imprint the name "Wakelam." Notice of copyright entry on title-page only.
The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor, Engraver, New York."
First line: "We parted in the spring time of life, Nell and I."
On the title page of L. of C. copy, December 3, 1861, and May 15, 1862, as dates of receipt and deposit.

. . . **Nelly Bly.** Written and composed by S. C. Foster . . .
New York, Firth, Pond & co., c1849. Publ. no. 599. 5 p. 35½ x 27cm.

The title-page reads: "Foster's Ethiopian Melodies. No. 1. Nelly was a lady. No. 2. My brudder Gum. As sung by the Christy Minstrels. Written and composed by S. C. Foster, Author of Unkle Ned. Oh! Susanna, &c. No. 3. Dolcy Jones . . . Nelly Bly."
The publisher's copyright notice is repeated on p. 3 but with the year 1850 instead of 1849 as given on title page.
The music on p. 3–5. The words and melody of second, third and fourth verses on p. 5. Verso of p. 5 blank. In lower margin p. 5: "Quidor Engvr."
First line same as title.
On title-page of this L. of C. copy, February 8, 1850 and April 20, 1850 as dates of receipt and deposit.
Copy 2. (*in* M 1.A12, 1849. Part 3.)

. . . **Nelly was a lady** . . . as sung by the Christy Minstrels. Written & composed by S. C. Foster . . .
New York, Firth, Pond & co., c1849. Publ. no. 325. 5 p. 35½ x 27cm.

At head of title: "Foster's Ethiopian Melodies no. 1." After title: "No. 2. My brudder Gum . . ." After composer's name: "Author of Unkle Ned. Oh! Susanna, &c. No. 3. Dolcy Jones."
The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank. The words and melody of second, third, fourth and fifth verses on p. 5.
First line: "Down on de Mississippi floating."
On the L. of C. copy, on verso of p. 5, February 9, 1850 as date of receipt. On the title-page the stamp of the Smithsonian Institution.
Copy 2. (*in* M 1.A12, 1849. Part 3.)

No home, no home. Ballad. Written & composed by Stephen C. Foster . . .
New York, John J. Daly, c1862. Publ. no. 151. 5 p. 35½ x 27½cm.

After composer's name: "Author of Oh tell me of my mother. I'll be a soldier. Little Belle Blair. Nell and I. Sweet little maid of the mountain, &c. &c. &c." Publisher's notice of copyright entry on title-page only.
The music on p. 3–5. Verso p. 5 blank. In lower margin of p. 5: "Quidor Engraver."
First line same as title.
On title-page of L. of C. copy, July 26, 1862 and November 19, 1862 as dates of receipt and deposit.

No one to love. Ballad. Written & composed by Stephen C. Foster.
New York, S. T. Gordon, c1862. 5 p. 35½ x 27cm.

Ornamental title.
In the imprint the names of Lee & Walker, Philadelphia and H. Tolman & co., Boston are added to the name of "S. T. Gordon, 705 B'dway." Publisher's notice of copyright entry appears on title-page only.

The music on p. 3–5. Verso of p. 5 blank.
First line: "No one to love in this beautiful world."
On the title-page of the L. of C. copy, June 20, 1862 and November 19, 1862 as dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

. . . **None shall weep a tear for me.** Song. Written by Richard Henry Wilde. Composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1860. Publ. no. 4677. 5 p. 35½ x 27½ cm.

Title within ornamental border. At head of title: "Foster's Melodies No. 42."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 547 Broadway.": Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro. The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "My life is like the summer rose."
On title-page of L. of C. copy, February 9, 1860, as date of deposit. In lower margin of p. 5, the stamped date April 18, 1860.

Nothing but a plain old soldier. Patriotic ballad. Written & composed by Stephen C. Foster.

New York, John J. Daly, c1863. 5 p. 35½ x 27 cm.

Title within ornamental border. In lower margin of title-page: "Pearson N. Y."
The publisher's notice of copyright entry appears on the title-page only.
The music on p. 3–5. In lower margin p. 5: "Quidor, Engraver." Verso of p. 5 blank.
First line and caption title: "I'm nothing but a plain old soldier."
On the title-page of the L. of C. copy, February 14, 1863, and May 12, 1863, as dates of receipt and deposit.
The L. of C. has another copy of this song (*in* M 1640.F) identical with the above without any dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

"Oh boys carry me 'long." A plantation melody. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1851. Publ. no. 1133. 35½ x 27 cm.

After composer's name: "Author and composer of Unkle Ned. Nelly was a lady. Nelly Bly. Camptown races."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Square": "Baltimore, F. D. Benteen; Pittsburgh, H. Kleber." The publisher's copyright notice repeated on p. 2.
The music on p. 2–5. On p. 5 the melody of and the words of second, third and fourth verses. Verso of p. 5 blank.
First line same as title.
On the title-page of the L. of C. copy as date of deposit July 25, 1851 (in ink).
Second copy with stamped date of receipt September 4th., 1851 (*in* M 1.A12. 1851. Part 7.)
Third copy with date of receipt (in pencil) September 6, 1851 (M 3.3.F7O)

— . . . **Oh boys, carry me long.** A plantation melody. Written & composed by Stephen C. Foster. . . .

New York, Firth, Pond & co., c1851. Publ. no. 1881. 5 p. 35½ x 27½ cm.

Ornamental title-page. At head of title: "Twentieth edition." After composer's name: "By the same author, Farewell my Lilly dear. My old Kentucky home, good night. Piano. Guitar." In lower margin of title-page: "Wakelam."
In the imprint the names of H. Kleber, Pittsburgh and Holbrook & Long, Cleveland are added to the name of "Firth, Pond & co. 1 Franklin Square." The publisher's

notice of copyright entry on title-page shows the year 1851, but on p. 3 for this edition for voice with guitar accompaniment it is 1853.

The music on 3–5. The words and melody of second, third and fourth verses on p. 5. Verso of p. 5 blank.

On the title-page of this L. of C. copy (*in* M 1.A12 v. 57 1853), February 4, 1853, as date of deposit of this version for guitar acc. This, therefore, is a copy of the *first* edition of the song for voice and guitar acc. The "Twentieth edition" obviously refers to the editions in general.

The L. of C. has a copyright renewal edition of this song with guitar accompaniment, the title of which reads as follows:

— . . . **Oh boys carry me long . . .** Written, composed and arranged by Stephen C. Foster . . .

New York, Firth, Pond & co. [*c1880*]. *Publ. no. 1881. 5 p. 35½ x 27 cm.*

Ornamental title-page.

At head of title: "Foster's Melodies arranged for the guitar. No. [13.]" Following this, "11. Nelly was a lady. . . . 27. Come with thy sweet voice again", the present song figuring as no. 13.

After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh, Susanna, Camptown races, Stay summer breath, &c.", and "Pearson & Melville, N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & Co. 547 Broadway.": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & Co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlein." In lower margin of title page 1854 as date of copyright entry by Firth, Pond & Co. but in lower margin of p. 3 it is "A. D. 1853, by Firth, Pond & Co." together with the renewal notice of copyright reading "Copyright, 1880 by Wm. A. Pond & Co.", the successors of the above.

The music on p. 3–5. The words and melody of the second, third and fourth verses on p. 5. Verso of p. 5 blank.

On the title page of this L. of C. copy, July 26, 1880 as date of copyright.

Oh! 'tis glorious. Poetry by Rev. Edwin H. Nevin. Music by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Atheneaum collection of hymns and tunes for church and Sunday school by Horace Waters," New York, Horace Waters, c1863, p. 50.

First line: "When our earthly sun is setting."

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

Oh! Lemuel! Go down to de cotton field. Ethiopian song as sung by the Christy Minstrels also by the Campbell's Minstrels &c. &c. Written & composed by Stephen C. Foster.

Baltimore, F. D. Benteen, c1850. Publ. no. 1641. 5 p. 35½ x 27½ cm.

In the imprint the name of W. T. Mayo, New Orleans, is added to that of "F. D. Benteen, Baltimore." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin p. 5: "Webb."

First line: "Oh! Lemuel my lark."

On title-page of L. of C. copy, January 7, 1850 as date of receipt and deposit.

Oh! Susanna. *See* Susanna.

Oh! tell me of my mother. Ballad. Written and composed by Stephen C. Foster . . .

New York, John J. Daly, c1861. 5 p. 35½ x 27 cm.

Title within ornamental border. After composer's name: "Author of Our bright summer days are gone. Under the willows she's sleeping. I'll be a soldier. Gentle Annie &c. &c." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Tell me, tell me, gentle lady."

On the title page of the L. of C. copy, August 20, 1861, and November 15, 1861, as dates of receipt and deposit.

This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Oh! There's no such girl as mine. Written and composed by Stephen C. Foster.

New York, Horace Waters [1863]. 5 p. 35½ x 27½cm.

Caption title used, differing from title on ornamental title page, which reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 20 [blank] The present song figures as No. 13. "There's no such girl as mine." In lower margin of title page: "Warren, Music Stereotyper, 43 Centre."

In the imprint the name of O. Ditson & co., Boston, is added to the name of "Horace Waters, No. 481 Broadway."

On title-page the notice of copyright entry "1862, by E. A. Daggett", but on p. [3] correctly "1863, by E. A. Daggett." For explanation of this discrepancy *see* "A dream of my mother land".

The music on p. [3–]5. On verso of p. 5; a list of "New music just issued by Horace Waters, 481 Broadway, N. York."

First line same as title.

On title-page of L. of C. copy, March 10, 1863 and May 12, 1863 as dates of receipt and deposit. Another L. of C. copy (*in* M3.3.), identical with the above, has June 30, 1863 and November 3, 1863 as dates of receipt and deposit.

This is listed by Morrison Foster as "There is no such girl as mine."

Oh! why am I so happy? Written and composed for Master Wood, of Wood's Minstrels. Words by Frances D. Murtha. Music by Stephen C. Foster.

New York, Horace Waters [1863]. 5 p. 36½ x 27cm.

Caption title used which differs from title on ornamental title page. This reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 17. For the dear old flag I die." The present song figures as no. 16. In lower margin of title page, "Warren, Music Stereotyper, 43 Centre."

In the imprint the name of O. Ditson & co. is added to the name of "Horace Waters, no. 481 Broadway." On title-page the notice of copyright entry is "1862 by E. A. Daggett" but on p. [3] correctly "1863, by E. A. Daggett." (For explanation of discrepancy *see* "A dream of my mother land")

The music on p. [3–]5. On verso of p. 5 a list of "New music just issued by Horace Waters, 481 Broadway, N. York."

First line same as title.

On title-page of L. of C. copy, November 20, 1863 and April 28, 1864 as dates of receipt and deposit.

. . . **Old black Joe.** Song. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1860. Publ. no. 5011. 5 p. 35x27cm.

At head of ornamental title: "Foster's Melodies. No. 49." After composer's name: "Author of Fairy Belle, Glendy Burk &c."

In the imprint the names of the following publishers are added to that of "Firth, Pond & co. 547 Broadway": Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro. The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Gone are the days when my heart was young and gay."

On title-page of L. of C. copy, November 8, 1860 as date of deposit. In lower margin p. 5 the stamped date: "Apr. 15, 1861."

. . . **Old dog Tray.** Sung by Christy's Minstrels. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1853. Publ. no. 2384. 5 p. 36x27cm.

Title within ornamental border. At head of title: "Fosters American Melodies no. 21." After title: "No. 18. Farewell my Lilly dear. No. 19. Massa's in de cold ground. No. 20. My old Kentucky home, good night."

In lower margin of title page: "Wakelam."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 1 Franklin Square,": Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Wakelam & Iucho, St. Louis; New Orleans, P. P. Werlein. The publishers' notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engvr."

First line: "The morn of life is past."

On the title page of this L. of C. copy (*in* M 1.A12, Aug., 1853), August 19, 1853, as date of copyright record.

The L. of C. has another copy of this song, identical with the above (M 3.3F7O52), which has on the title page the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date August 20, 1853.

Of another L. of C. copy, the title page reads as follows:

— . . . **Old dog Tray.** . . . Written, composed and arranged by Stephen C. Foster . . .

New York, Firth, Pond & co., c1854. Publ. no. 2931. 5 p. 35½ x 26½ cm.

Ornamental title page. At head of title: "Foster's Melodies arranged for the guitar . . . 11. Nelly was a lady. . . . 26. Jeanie with the light brown hair." The present song figures as No. 21. After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c." In lower margin of title page: "Pearson & Melville. N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Sq.": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlin." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3 and 4. The words for second and third verses are on p. 5. Verso of p. 5 blank.

On the title page of this L. of C. copy (*in* M 1.A12, v. 63, 1854), September 28, 1854, as date of deposit.

Another copy of this last mentioned edition (*in* M 1624.F) has the stamp of the Smithsonian Institution on the title-page and the stamped date October 14, 1854, on verso of p. 5.

On another copy of this edition, but not a Smithsonian Institution deposit, (*in* M 1.A12, 1854. 14) the title-page gives October 14, 1854 as date of copyright.

Old folks at home. Ethiopian melody as sung by Christy's Minstrels. Written and composed by E. P. Christy . . .

New York, Firth, Pond & co., c1851. Publ. no. 1332. 5 p. 35½ x 27 cm.

Ornamental title-page. After composer's name: "Weller & Greene."

In the imprint the name of H. Kleber, Pittsburg, is added to the name of "Firth, Pond & co. 1 Franklin Sq." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Words and melody of second and third verse on p. 5. Verso of p. 5 blank. In lower margin p. 5: "Quidor Engvr."

First line: "Way down upon de Swanee ribber."

On title-page of L. of C. copy, October 1, 1851 and April 19, 1862 as dates of receipt and deposit.

The L. of C. has a second copy of this edition (M 3.3.F7O54) the title page of which has the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date November 18, 1851.

Of course, Foster wrote and composed this song; Christy had merely bought it from him for his professional use.

— **Old folks at home.**—With variations. *See his* "Social Orchestra" where "E. P. Christy" is mentioned as composer in the caption title.

Old folks quadrilles. Introducing Old folks at home. Oh boys, carry me long. Nelly Bly. Farewell my Lilly dear. & Cane brake jig. Composed by Stephen C. Foster.

New York, Firth, Pond & co., c1853. Publ. no. 1932. 7 p. 35½ x 27cm.

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Square.": Buffalo, J. Sage & son; Detroit, A. Couse; Louisville, Ky., Peters, Webb & co. The publishers notice of copyright entry is repeated on p. 3.

The music on p. 3–7. Verso of p. 7 blank.

On the title-page of this L. of C. copy (*in* M 1.A12 Inst., v. 53, 1853), March 11, 1853, appears as date of deposit.

The L. of C. has also additional copies of this edition (*in* M 1.A12, May, 1853, with May 20, 1853, as date of copyright and one in M 3.3.F7 O56 with the stamp of the Smithsonian Institution on the title-page and on verso of p. 7 the stamped date May 21, 1853.)

— **Old folks quadrille.** *See also his* "Social orchestra" where the sequence of the quadrilles is different.

The **old iron city.** *See* "Wake up Jake."

. . . **Old memories.** *Say not those happy days can never return.* Song. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1853. Publ. no. 2560. 5 p. 35½ x 27cm.

Ornamental title page.

At head of title: "Foster's Melodies. No. 22." After composer's name: "No. 21. Old dog Tray" and a facsimile of the composer's signature. In lower margin of title-page: "Wakelam. Sc." The publisher's notice of copyright entry appears only in lower margin of the title-page.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Fondly old memories recall round my heart."

On title-page of the L. of C. copy (*in* M 1.A12, v. 58, 1853), December 5, 1853, as date of deposit.

The L. of C. has another copy of this song (*in* M 1.A12, Jan. 1854), identical with the above, the title-page of which has January 12, 1854, as date of copyright.

The L. of C. has another copy identical with the above (*in* M 1.A12F) the title-page of which has the Smithsonian Institution stamp and on verso of p. 5 the stamped date January 13, 1854.

— . . . **Old memories** . . . Written, composed and arranged by Stephen C. Foster . . .

New York, Firth, Pond & co., c1854. Publ. no. 2897. 5 p. 35½ x 27cm.

Ornamental title-page. At head of title: "Foster's Melodies arranged for the guitar . . . 11. Nelly was a lady. . . 26. Jeanie with the light brown hair". The present song figures as No. 22. After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c."

In lower margin of title-page: "Pearson & Melville. N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. Franklin Sq.": "Pittsburgh, H. Kleber; Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlin." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In lower margin p. 5: "Quidor Engv.r." Verso of p. 5 blank.

First line: "Fondly old memories recall round my heart."

On title-page of this L. of C. copy (*in* M 1.A12, v. 64, 1854), September 27, 1854, as date of deposit.

Another copy of this last mentioned edition (*in* M 1624.F) with the stamp of the Smithsonian Institution on the title-page and the stamped date October 14, 1854, on verso of p. 5.

Another copy of this edition, but not a Smithsonian Institution deposit (*in* M 1.A12, 1854. 14) has October 14, 1854, as date of copyright.

Old uncle Ned. Written & composed for Wm. Roark of the Sable Harmonists by S. C. Foster of Cincinnati.

[n. i.], c1848. [3] p. 36½ x 27cm.

The notice of copyright entry appears on p. [1] as "1848, by W. E. Millet," of New York. Song. The music on p. [1–3]. Verso of p. [3] blank.

First line: "Dere was an old nigga,."

On p. 1 of L. of C. copy (*in* M 1.A12 v. 29, 1848), May 16, 1848 as date of deposit.

Attention is called here to the fact that on December 16, 1848, the publisher F. D. Benteen of Baltimore deposited for copyright a song with title: "Old Uncle Ned. An Ethiopian melody arranged with symphonies & accompaniments for the voice & piano by R. O. Wilson". Stephen C. Foster is not mentioned, yet this is a mere arrangement of *his* song, though a poor one, since the arranger seems to have remembered only half of Foster's melody and the other half incorrectly.

— . . . **Uncle Ned** . . . Arranged for the piano forte.

Louisville, W. C. Peters, c1848. Publ. no. 1220. 5 p. 35½ x 26cm.

At head of title: "Songs of the Sable Harmonists. Consisting of The Lou'siana belle, Away down south, Susanna, Uncle Ned, Wake up Jake, or The old iron city. Arranged for the piano forte." The title on p. 3 reads: "Uncle Ned. Written and composed by S. C. Foster Esqr."

In the imprint the name of Peters, Field & co., is added to that of "W. C. Peters & co., Louisville." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Dere was an old nigga,".

On title-page of this copy (*in* M 1 .A12 v. 30, 1848), December 30, 1848, as date of deposit.

Once I loved thee Mary dear. Song. Written by Wm. Cullen Crookshank. Composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1851. Publ. no. 1040. 5, [1] p. 35½ x 27cm.

After composer's name: "Also by the same author, "Farewell old cottage"."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Sq.": "Pittsburgh, H. Kleber; New Orleans, Wm. T. Mayo." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In lower margin of p. 5: "Quidor Engr" On verso of p. 5 a thematic "Select catalogue of the latest and most popular songs recently published by Firth, Pond & co. No. 1 Franklin Square New York . . . Entered . . . 1850 . . ."

First line same as title.

On the title-page of the L. of C. copy the date of deposit "April 4 (?) 1851." On a second copy (*in* M 1621.F) April 16, 1851. A third copy of this edition (*in* M 1.A12 1851. Part 2) without date of deposit.

Another L. of C. copy of this edition (M 3.3.F7O62), the gift of Mr. Warren Pond, is identical with the above except that the verso of p. 5 is blank. It stands to reason that this issue of the first edition was published later than the copyright deposit issue.

Onward and upward. Words by George Cooper. Music by Stephen C. Foster.

New York, Horace Waters [1863]. 1 leaf, printed on one side only. 24½ x 29½cm.

The title of this unaccompanied four part-song within ornamental border.

After the words and music: "Also, just issued: Shall we know each other there? Shall we meet beyond the river?", etc.

In lower margin of page: "Warren, Music Stereotyper, Rear 43 Centre-st., New York."

In the imprint the names of the following publishers are added to the name of "Horace Waters, 481 Broadway N. Y.": "N. P. Kemp, & Graves & Young, Boston. P. Peterson, No. 119 North 6th. Street Philadelphia. Poe & Hitchcock, & G. Crosby, Cincinnati. Tomlinson & Brothers, & W. M. Doughty, Chicago. J. W. McIntyre, St. Louis. Ingham & Bragg, Cleveland, Ohio. Randall & Asten, Columbus, Ohio. J. S. Reed, Pittsburgh, Pa. Breed, Butler & co., & H. H. Otis, Buffalo, N. Y." The notice of copyright entry is "A. D. 1863, by E. A. Daggett" and is not in the name of the publisher.

First line: "Onward and upward our watchword shall be."

On this L. of C. copy, November 20, 1863, and April 28, 1864, as dates of receipt and deposit.

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

Open thy lattice love. Composed for and dedicated to Miss Susan E. Pentland of Pittsburgh. By L. [!] C. Foster. Lines from the New Mirror.

Philadelphia, George Willig, c1844. [2] *p.* *36½ x 27½ cm.*

The publisher's notice of copyright entry appears on title-page only.

The music on p. [1–2] Verso of p. [2] blank.

First line: "Open thy lattice love, listen to me."

On title-page of the L. of C. copy (*in* M 1.A12 v. 12, 1844), December 7, 1844, as date of deposit.

Stephen C. Foster's brother, Morrison Foster, in his "Biography, songs and musical compositions of Stephen C. Foster," (1896) says of this song: "At sixteen years of age he produced his first published song. It was called "Open thy lattice love." The music only was his. It was published by George Willig, of Baltimore [!] . . ."

. . . **Our bright summer days are gone.** Ballad. Music & poetry by Stephen C. Foster . . .

New York, John J. Daly, c1861. Publ. no. 114. *5 p.* *35½ x 27½ cm.*

At head of ornamental title: "Foster's Melodies." After composer's name: "Author of Maggie by my side. Molly dear good night. Gentle Annie. Willie we have miss'd you. Under the willow she's sleeping. Cora Dean &c." Publisher's notice of copyright entry on title-page only.

The music on p. 3–5. Words and melody of third verse on p. 5. Verso of p. 5 blank. In lower margin p. 5, "Quidor Engr."

First line: "I remember the days of our youth and love."

On title-page of L. of C. copy, June 6, 186[1] and November 15, 1861 as dates of receipt and deposit.

. . . **Our Willie dear is dying.** Ballad as sung by Gustavus Geary. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1861. Publ. no. 5096. *5 p.* *35½ x 27½ cm.*

At head of ornamental title: "Foster's Melodies. No. 54." After composer's name: "Author of Maggie by my side. Molly dear good night. Gentle Annie. Virginia belle. Under the willows she's sleeping. Cora Dean."

In the imprint the names of the following publishers are added to that of "Firth, Pond & co. 547 Broadway": Boston, Oliver Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro.; New Orleans, P. P. Werlein & Halsey. The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Lawson."

First line same as in title.

On title-page of L. of C. copy, May 9, 1861 and November 15, 1861, as dates of receipt and deposit.

Over the river. Words by H. C. Music by Stephen C. Foster. 7s.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, c1863, p. 280.

First line: "On the banks."

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.")

. . . **Parthenia to Ingomar.** Song. . . . Written by Wm. H. McCarthy. Composed by Steph[n] C. Foster. . . .

New York, Firth, Pond & co., ©1859. Publ. no. 4552. 5 p. 35½ x 27 cm.

Ornamental title-page.

At head of title: "Foster's Melodies. No. 38." After the word "Song" seven lines of poetry beginning: "Thy way shall be my way—thy fate be mine." After composer's name: "Author of Sadly to mine heart appealing. My loved one and my own. &c. &c."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Pittsburgh, H. Kleber & Bro.; Rochester, J. P. Shaw; Buffalo, Sheppard & Cottier; Cincinnati, C. Y. Fonda; San Francisco, M. Gray & Co." The publisher's notice of copyright entry is repeated on p. 2.

The music on p. 2–5. Verso of p. 5 blank.

First line: "Deal with me kindly, cheer my young heart."

On the title-page of this L. of C. copy, April 4, 1859, as date of deposit.

. . . **A penny for your thoughts.** Written & composed by Stephen C. Foster . . .

New York, Horace Waters [1861]. 5 p. 35½ x 27 cm.

Title within ornamental border. At the head of title: "To lovers." After composer's name: "Author of Why have my loved ones gone."

In the imprint, "Boston, O. Ditson & co., 277 Washington St." is added to that of "Horace Waters, 481 Broadway." Following the imprint is the notice of copyright entry, "1861, by E. A. Daggett." In lower margin of the title page: "Stackpole Sc." Notice of copyright entry on title-page only.

The music on p. 3–5. On verso of p. 5, a list of "New music just issued by Horace Waters, 481 Broadway, N. York." In lower margin of p. 5, "Engᵛᵈ at Clayton's."

The first line same as in title.

On title-page of L. of C. copy, Dec. 16, 1861, and May 15, 1862, as dates of receipt and deposit.

Plantation jig. *See his* "Social Orchestra" (Old folks quadrilles, no. 5).

. . . **Poor drooping maiden.** Song. Poetry & music by Stephen C. Foster . . .

New York, Firth, Pond & co., ©1860. Publ. no. 4754. 5 p. 36 x 27½ cm.

Title within ornamental border. At head of title: "Foster's Melodies, No. 45." After title: "Author of My loved one & my own. I see her still in my dream, &c."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & bro. The publisher's copyright entry notice is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line same as title.

On title-page of L. of C. copy February 9, 1860 as date of deposit. In lower margin of p. 5 the stamped date April 18, 1860.

The pure, the bright, the beautiful. Composed by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ©1863, p. 212.

First line same as title.

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

— The **pure! the bright! the beautiful.** Music by Stephen C. Foster, arranged by Mrs. Parkhurst . . .

New York, Horace Waters, c1864. Publ. no. 1001. 5 p. 35½ x 27½ cm.

The title within ornamental border. After the arranger's name: "Author of 'The New Emancipation Song.' 'Little Joe, the Contraband.' 'Sweet home of my early days.' 'Art thou thinking of me in my absence.' . . ."

In the imprint, "Boston: Oliver Ditson, 277 Washington St.," is added to that of "Horace Waters, 481 Broadway."

The publisher's notice of copyright entry is repeated on p. [3].

In lower margin of the title-page: "Warren, Music Stereotyper 43 Centre St."

The music on p. [3–]5.

On verso of p. 5 a list of "The latest select music, published by Horace Waters, 481 Broadway, New York, 1864 . . ."

On the title-page of this L. of C. copy May 25, 1864, and Oct. 27, 1864, as dates of receipt and deposit.

Ring de banjo. New Ethiopian melody. Words and music by S. C. Foster . . .

New York, Firth, Pond & co., c1851. Publ. no. 1070. 5 p. 35½ x 27 cm.

After composer's name, "Author of Nelly was a lady, Nelly Bly, etc."

In the imprint the name of Wm. T. Mayo, New Orleans is added to the name of "Firth, Pond & co. 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5, "Quidor Engvr."

First line: "De time is nebber dreary if de darkey nebber groans."

On title-page of L. of C. copy, April 29, 1851, as date of deposit. On verso of p. 5 another L. of C. copy (M 3.3), identical with the above, has May 8, 1851 as date of receipt.

Another copy (*in* M 1.A12, 1851. Part 1.)

. . . **Sadly to mine heart appealing.** Song. Lines suggested on listening to an old Scottish melody. Written by Eliza Sheridan Carey. Music by Steph[n] C. Foster . . .

New York, Firth, Pond & co., c1858. Publ. no. 4492. 5 p. 36 x 27½ cm.

Ornamental title-page.

At head of title: "Mrs. Harry Woods" and "Foster's Melodies No. 37." After composer's name: "Author of "I see her still in my dreams. Linger in blissful repose, &c." "

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "H. Kleber & Bro., Pittsburgh. Sheppard & Cottier, Buffalo. J. P. Shaw, Rochester. C. Y. Fonda, Cincinnati." The publishers' notice of copyright entry is repeated on p. 2.

The music on p. 2–5. The words and melody of verses three and four on p. 5. Verso of p. 5 blank.

First line same as title.

On the title-page of this L. of C. copy, December 28, 1858, as date of deposit.

Santa Anna's retreat from Buena Vista. Quick step as performed by the military bands. Composed and arranged by Stephen C. Foster.

Louisville, W. C. Peters, c1848. Publ. no. 1185. 4. 5 p. 35½ x 26 cm.

In the imprint the name of Peters, Field & Co., Cincinnati is added to the name of W. C. Peters & Co., Louisville. The publisher's notice of copyright entry is repeated on p. 3.

The music (for piano 2 hands) on p. 3–5. In lower margins of p. 4 and 5: "1185. Santa Anna's Retreat from Buena Vista. 4." Verso of p. 5 blank.

On the title-page of the L. of C. copy (*in* M 1 .A12 Inst. v. 24, 1848), December 30, 1848, as date of receipt.

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

Say not those happy days can never return. *See* "Old memories."

Seek and ye shall find. Written and composed by Stephen C. Foster.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ℗1863, p. 106.

First line: "Who has our Redeemer heard."

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

She was all the world to me. The last song of the late Stephen C. Foster, who died January 13th, 1864 . . .

New York, Horace Waters, [1864]. 5 p. 35½ x 27½ cm.

Title within plain black border.

After composer's name: "Author of the following popular songs recently published. Why have my loved ones gone? A dream of my mother and my home. Merry little birds are we. For the dear old flag I die . . . Slumber my darling. When old friends were here. &c. &c."

In lower margin of title-page: "Warren, Music Stereotyper, No. 43 Centre st. N. Y."

In the imprint the name of O. Ditson & co., Boston is added to the name of "Horace Waters, No. 481 Broadway." The copyright entry notice "1864, by A. E. Daggett" is repeated on p. [3] and is not in the name of the publisher.

The music on p. [3–5] On verso of p. [5], a descriptive list of "Some of the last songs of the late Stephen C. Foster, who died January 13th, 1864. Horace Waters, Publisher, 481 Broadway." This list comprises the following songs (*comp.* bibliographic remarks under "A dream of my mother and my home"):

"Why have my loved ones gone?
A penny for your thoughts.
Jenny's coming oe'r the green.
A dream of my mother land.
Merry little birds are we.
Slumber, my darling.
Oh! there's no such girl as mine.
When this dreadful war is ended.
Wilt thou be true.
I will be true to thee.
Mr. & Mrs. Brown.
My wife is a most knowing woman.
Little Jenny Dow.
Lizzie dies to-night.
Better times are coming.
Was my brother in the battle?
The love I bear to thee.
There are plenty of fish in the sea.
Oh! why am I so happy?
If you've only got a moustache.
Bury me in the morning, mother.
Leave me with my mother.
When old friends were here.
She was all the world to me.

The Athenaeum Collection of hymns and tunes for Choir, Church and Sunday school . . ."

These advertisements are followed by a biographical sketch of "The late Stephen C. Foster. His musical career. The funeral ceremonies", and an advertisement:

"The Athenaeum Collection . . . contains all the following pieces written expressly for this work by Mr. Foster:

"*While we work for the Lord;* The beautiful shore; There is a land of love; Oh! 'tis glorious; Tears bring thoughts of Heaven; Willie's gone to Heaven; Suffer little children to come unto me; Bury me in the morning, mother; Leave me with my mother; He leadeth me beside still waters; Give us this day our daily bread; Seek and ye shall find; We'll all meet our Saviour; We'll still keep marching on; The angels are singing unto me; *The pure, the bright, the beautiful; Tell me of the angels, mother; What shall the harvest be; Don't be idle; Happy little ones are we; Music everywhere, that's why I love it so; Stand up for the truth; Over the river; The bright hills of glory.*" etc.""

The titles printed above in italics are not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

First line of "She was all the world to me": "In the sad and mournful Autumn with the falling of the leaf."

On the title-page of this L. of C. copy, February 23, 1864, and April 28, 1864, as dates of receipt and deposit.

. . . **Sitting by my own cabin door.** Ballad. Written & composed by Stephen C. Foster.

New York, John J. Daly, c1864. Publ. no. 184. 5 p. 36 x 27cm.

Title within ornamental border. At head of title: "To J. Frank Austen Esq."

The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In lower margin of p. 5: "Quidor, Engraver." Verso of p. 5 blank.

First line: "Through varied scenes of care and strife."

On the title-page of the L. of C. copy, April 20, 1864, and October 27, 1864, as dates of receipt and deposit.

This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Slumber, my darling.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 31.

Listed 1862 or 1863 by Horace Waters, New York, as no. 11 of his series of 24 of "Foster's melodies," E. A. Daggett claiming copyright in the whole series on the title-page thereof (but *see* "A dream of my mother.") and listed in 1864 by Waters among songs "recently published" (*see* "She was all the world to me").

No such edition, which would be the first, in the L. of C., nor could the song be traced so far in the records of the Copyright Office under Waters or Daggett. However, the fact that the "Board of Music Trade" catalogue of 1870 lists the song under C. W. Harris, N. Y. who appears for the first time in the Copyright Office records in July 1870 and in the New York directory in the same year and who did *not* enter *this* song for copyright, proves that an edition of the song must exist, issued earlier than 1870 when the publishing rights therein appear to have been bought by Harris.

The **social orchestra** for flute or violin: A collection of popular melodies arranged as solos, duos, trios, and quartets. By Stephen C. Foster . . .

New York, Firth, Pond & co., c1854. 83, [1] p. 28½ x 23½cm.

Ornamental front and back covers, in colors, with the title in a border composed of music staff with part of the melodies of his songs, "Massa's in the cold ground," "Farewell my Lilly dear," "Old Kentucky home" and "The old folks at home." In lower margin of these covers: "S. P. Avery, 48 Beekman St., N. Y." On title-page after composer's name: "Author of "Nelly Bly," "Old dog Tray," etc."

In the imprint the names of the following publishers are added to "Firth, Pond & co., 1 Franklin Square": Buffalo, J. Sage & sons; St. Louis, Wakelam & Iucho; Detroit, A. Couse.

The publisher's notice of copyright entry appears on p. [2] only. In the earliest issue, so the L. of C. copy with January 26, 1854, as date of deposit proves, the space for the copyright date on p. [2] originally was blank. The year 1854, printed on a slip of paper, was then inserted by pasting it over the blank space. The L. of C. possesses another copy (M 3.3.F7S*) with Smithsonian Institution stamp and stamped date of receipt June 29, 1854, at end. This copy is identical in all other respects with the earliest issue except that now 1854 appears printed in the text on p. [2].

The "Introduction" on p. [2], of date New York, January, 1854, reads:

"The publishers herewith offer to the public a collection of instrumental music, the melodies of which have been taken from among the most popular operatic and other music of the day, and arranged in an easy and correct manner, as Solos, Duets, Trios and Quartets, suitable for serenades, evenings at home, &c. Having long noticed the want of such a work, they have determined to issue one that will meet with general approbation, and have confided the task of selecting and arranging the melodies to a gentleman of acknowledged taste, and composer of some of the most popular airs ever written in this or any other country, as will be seen by reference to the name on the title page."

"In the Trios and Quartets the Bass part is primarily intended for the Violoncello, though in its absence any other Bass instrument may be used, in many of the pieces,

with the proper transpositions, and where both the Bass and second Violin are wanting, the parts written for them can be performed on the Piano-Forte, with good effect."

The music on p. [3–] 83. On verso of p. 83: "Contents. Part I. Solos . . . Part II. Melodies arranged as duets . . . Part III. Melodies arranged as trios . . . Part IV. Melodies arranged as quartets . . . "

"The Social Orchestra" contains the following pieces by Stephen C. Foster:

Part I. (p. [3]–22.)
Old dog Tray.
Old folks at home.—With variations.
Nelly was a lady.
Eulalie.
My old Kentucky home, good night.
Irene.

Part II. (p. [23]–29.)
Massa's in the cold ground.
The hour for thee and me.

Part III. (p. [30]–42.)
Jennie's own schottisch.

Part IV. (p. [43]–83.)
Village festival. Quadrille No. 1.
Village festival. Quadrille No. 2.
Village festival. Quadrille No. 3.
Village festival. Quadrille No. 4.
Village festival. Jig.
Old folks quadrilles. Arranged by S. C. Foster.
No. 1. Old folks at home.
No. 2. Oh! boys, carry me 'long.
No. 3. Nelly Bly.
No. 4. Farewell my Lilly dear.
No. 5. Plantation jig.

Soirée polka. Composed for and respectfully dedicated to Miss Mary M. Dallas by Stephen C. Foster.

Baltimore, W. C. Peters [*c1850*]. *Publ. no. 1430–2.* [*2 inside*] *p. 36 x 27cm.*

In the imprint the names of Peters & Field, Cincinnati; Peters, Webb & co., Louisville and E. L. Walker, Philadelphia are added to the name of "W. C. Peters, Baltimore." The publisher's notice of copyright entry appears on p. [2] only.

The music on p. [1–2] with the verso blank. In lower margin of p. [2]: "Soiree Polka–1430–2." and "Driscoll."

On p. [2] of this L. of C. copy (*in* M 1.A12. Inst. v. 36. 1850), February 12, 1850, as date of copyright.

The L. of C. has also additional copies of this edition (*in* M 3.3.F7S62; M 1.A12, 1850. Part 1, and M 31.F.)

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

— . . . **Soiree polka** . . .

Baltimore, W. C. Peters [*c1850*]. *Publ. no. 1489–4. 5 p. 35½ x 28cm.*

At head of title: "W. C. Peters & Co's. Selection of admired duetts, for two performers on the piano forte. No. 1. Andante & Rondo . . . No. 24. National schottisch." This composition figures as no. 23.

The title on p. 2–3 reads: "The Soiree Polka by Stephen C. Foster. Arranged for four hands."

In the imprint the names of the following publishers are added to the name of "W. C. Peters, Baltimore": "Louisville, Peters, Webb & co.; Peters, Field & co., Cincinnati; Edward L. Walker, Philadelphia; E. H. Wade, Boston." The publisher's notice of copyright entry appears on p. 2 only.

The music on p. 2–5. In lower margins of p. 3–4: "Soiree Polka. 4 hands. 1489–4." In lower margin of p. 5: "Soiree Polka. 4 hands. 1489 4" and "Andrews & Williams Printers." Verso of p. 5 blank.

On the title-page of this L. of C. copy (*in* M 1.A12. Inst. v. 37. 1850), September 3, 1850, as date of copyright.

The L. of C. has another copy (M 3.3.F7S64) which has on verso of p. 5, October 16, 1858, as date of receipt.

A soldier in de colored brigade. Words by George Cooper. Music by S. C. Foster.

New York, Firth, son & co., c1863. Publ. no. 5491. 5 p. 35½ x 27½ cm.

Ornamental title-page. After composer's name: "Pearson, N. Y."

The publisher's copyright entry notice is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 4 and 5, "5491 F. S. & C."

First line: "Old Uncle Abram wants us."

On title-page of L. of C. copy, May 27, 1863 and November 3, 1863, as dates of receipt and deposit.

The **soldier's home.** Written by George Cooper. Composed by Stephen C. Foster . . .

New York, S. T. Gordon [c1863]. 5 p. 35½ x 27 cm.

Title within plain border. After composer's name: "Geo. P. Swain." The publisher's copyright entry notice appears on title page only.

The music on p. 3–5. Verso of p. 5 blank. In lower margins of p. 4 and 5 the title is repeated.

First line: "The weary soldier reaches home at pleasant eventide."

On title-page of L. of C. copy, November 13, 1863, and April 28, 1864, as dates of receipt and deposit.

. . . **Some folks.** By S. C. Foster . . .

New York, Firth, Pond & co., c1855. Publ. no. 3360. 5 p. 35½ x 26½ cm.

Ornamental title. At head of title: "Foster's Melodies. No. 29." After composer's name: "Author of Maggie by my side, Willie we have missed you &c." In lower margin of title-page: "Wakelam & Bro."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Square": "Pittsburgh, H. Kleber; Cincinnati, W. F. Colburn; St. Louis, W. W. Wakelam; New Orleans, P. P. Werlein." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–4, the words of second, third, fourth and fifth verses on p. 5. Verso of p. 5 blank.

First line: "Some folks like to sigh."

On title-page of the L. of C. copy (*in* M 1.A12. v. 67. 1855), June 28, 1855, as date of deposit.

The L. of C. has additional copies of this edition as follows: One in M 3.3.F7S7, the title-page of which has the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date October 7 (?), 1855; the other in M 1.A12, 1855. 19, the title-page showing October 27, 1855, as date of copyright.

. . . **Somebodies coming to see me to-night.** Ballad by the late Stephen C. Foster.

Brooklyn, E. D., D. S. Holmes, c1864. 5 p. 35 x 26½ cm.

Title within ornamental border. At head of title: "Respectfully dedicated to Miss Ada A. Holmes."

On p. 3: "Words by George Cooper."

The publisher's notice of copyright notice is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line same as title.

On the title page of the L. of C. copy, May 14, 1864, and October 27, 1864, as dates of receipt and copyright.

This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

The **song of all songs.** Composed by Stephen C. Foster.

Brooklyn, E. D., D. S. Holmes, ©1863. 5 p. 35½ x 27½ cm.

Ornamental title-page.
The publisher's copyright entry notice appears on title-page only.
The music on p. 3–5. Verso of p. 5 blank.
First line: "As you've walked through the town on a fine summer's day."
On title-page of L. of C. copy, December 4, 1863 and April 28, 1864 as dates of receipt and deposit.

Sorrow shall come again no more. Words by W. K., from "Choral Hymn Book." Music by S. C. Foster. Arr. by A. Cull.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ©1863, p. 396.
First line: "What to me are earth's pleasures."
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.
The melody is the same as that of "Hard times come again no more."

The **spirit of my song.** Poetry by Metta Victoria Fuller. "Singing Sybil." Music by Stephen C. Foster . . .

Baltimore, F. D. Benteen [©1850]. Publ. no. 1751. 5 p. 35½ x 27½ cm.

Title in ornamental border. After composer's name: "Gillingham."
In the imprint the name of W. T. Mayo, New Orleans, is added to the name of F. D. Benteen, Baltimore. The publisher's copyright entry notice appears on p. 3 only.
The music on p. 3–5. The melody and words of verses four, five and six on p. 5. Verso of p. 5 blank.
First line: "Tell me have you ever met her."
On title-page of L. of C. copy, August 21, 1850 as date of receipt and deposit.

. . . **Stand up for the flag!** Words by Mrs. M. A. Kidder, music by Stephen C. Foster. Arranged by Mrs. E. A. Parkhurst . . .

New York, Horace Waters, ©1865. Publ. no. 1129. 5 p. 35 x 27 cm.

At head of title: "Respectfully dedicated to the People." After the arranger's name: Author of "The Peace Jubilee." "Glory to God in the highest!" (A National Anthem.) "President Lincoln's Funeral March." "Oh, send me one flower from his grave." . . .
In the imprint the names of the following publishers are added to that of "Horace Waters, No. 481 Broadway": "Boston: O. Ditson & Co. Philadelphia: Lee & Walker. Chicago: Root & Cady. Cincinnati: J. Church Jr."
In lower margin of the title-page: "Warren." The notice of copyright entry repeated on p. [3]
The music on p. [3–]5. The first line same as the title.
On verso of p. 5: "No. 1. Select catalogue of new music, published by Horace Waters, 481 Broadway, N. Y. 1865 . . ."
On the title-page as date of receipt and deposit, June 23d, 1865.
This composition is not mentioned by Morrison Foster in his "Biography, songs & musical compositions of Stephen C. Foster" 1896, nor does the melody occur therein. The melody is the same as of the next piece and the text is plainly a paraphrase only.
The L. of C. has a second copy of this song.

Stand up for the truth. Words by J. C. Music by S. C. Foster.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ©1863, p. 266.
First line: "Stand up for the truth all your lifetime."

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me" and "Stand up for the flag.")

Stay summer breath. Favorite ballad written & composed for, & inscribed to Miss Sophie B. Marshall by Stephen C. Foster.

Louisville, W. C. Peters & co., ᶜ1848. Publ. no. 1226. 5 p. 35 x 26ᶜᵐ.

In the imprint the name of Peters, Field & co., Cincinnati, is added to the name of W. C. Peters & co., Cincinnati. The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margins p. 3 and 4: "Stay summer breath. 4."

First line: "Summer breath, summer breath, whispering low."

On title-page of L. of C. copy (*in* M 1.A12. v. 30. 1848), December 5, 1848, and April 12, 1849, as dates of receipt and deposit.

"Suffer little children to come unto me." Written and composed by Stephen C. Foster.

New York, Horace Waters, ᶜ1863. 1 leaf, printed on one side only. 24 x 30ᶜᵐ.

The title of this "duett" with "chorus" within ornamental border.

After the words and music: "Also, just issued: "Shall we know each other there? Don't you hear the Angels coming" etc.

In lower margin of the page: "Warren, Music Stereotyper, Rear 43 Centre-st., New York."

In the imprint the names of the following publishers are added to the name of "Horace Waters, 481 Broadway N. Y.": "N. P. Kemp, & J. P. Magee, Boston. Perkinpine & Higgins, Philadelphia. Poe & Hitchcock, & G. Crosby, Cincinnati. Tomlinson & Brothers, & W. M. Doughty, Chicago. J. W. McIntyre, St. Louis. Ingham & Bragg, Cleveland, Ohio. Randall & Asten, Columbus, Ohio. J. S. Reed. Pittsburg, Pa. H. H. Otis, Buffalo, N. Y." The notice of copyright entry is printed in the lower margin of the page as "A. D. 1863, by E. A. Daggett" and not in the name of the publisher.

First line: "What did our Lord and Savior say when others wished to drive us away?"

On this L. of C. copy, January 31, 1863, and May 12, 1863, as dates of receipt and deposit.

— Suffer little children to come unto me. Words and music by S. C. Foster.

Sacred duet and part song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday school by Horace Waters," New York, Horace Waters, ᶜ1863, p. 73.

First line: "What did our Lord and Savior say."

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

Summer longings. (*"Las mananas floridas / de Abril y Mayo."—Calderon.*) Song. Composed for, and dedicated to S. P. Thompson Esqr. by his friend Stephen C. Foster. . . .

Baltimore, W. C. Peters [ᶜ1849.] Publ. no. 1405. 5 p. 34½ x 27½ᶜᵐ.

After composer's name: "Author of "Uncle Ned" and "Susanna"."

In the imprint the names of the following publishers are added to the name of "W. C. Peters, Baltimore"; Peters & Fields, Cincinnati; Peters, Webb & co., Louisville; Edward L. Walker, Philadelphia. The publisher's notice of copyright entry appears on p. 3 only.

The music on p. 3–5. Verso of p. 5 blank. In lower margins of p. 4–5: "Summer longings. 1405.4." In lower margin of p. 5: "T. J. Williams."

On title-page of L. of C. copy (*in* M 1.A12. v 35. 1849), November 21, 1849, as date of deposit. On another copy of this song (M 3.3F7S82), in lower margin of p. 5, November 22, 1849, as date of receipt. On verso of p. 5 the Smithsonian Institution stamp and the date November 22.

The L. of C. has a later edition of this song (M 3.3F7S*) which reads as follows:

— **Summer longings.** (*"Las mananas floridas / de Abril y Mayo."—Calderon.*) Words from the Home Journal. The music composed for the "Baltimore Oriole," by Stephen C. Foster. . . .

Baltimore, W. C. Peters [*c1849*]. [3] *p.* *36½ x 28cm.*

No title-page. After composers name: "Author of "Uncle Ned," and "Susanna."" In the imprint the names of the following publishers are added to the name of "W. C. Peters, Baltimore"; Cincinnati, Peters & Fields; Louisville, Peters, Webb & co. The publisher's copyright entry notice appears in lower margin of first page.

The music on p. [1–3] In lower margin of p. [2–3] "Summer longings 2,—3."

First line: "Ah! my heart is weary waiting."

On verso of p. [3] the music of "Mad'lle Jagello's Magyar Quick-Step. Composed for the Baltimore Oriole, . . . by E. Szemelenyi, . . . Opus 10 . . . Entered . . . 1850 . . ."

. . . **Susanna** . . .

Louisville, W. C. Peters & co., c1848 Publ. no. 1228. 5 p. 35½ x 26cm.

At head of title: "Songs of the Sable Harmonists. Consisting of The Lou'siana belle. Away down south. Susanna. Uncle Ned. Wake up Jake, or the Old iron city. Arranged for the piano forte." The title on p. 3 reads: "Susanna. As sung by Mr. Tichnor of the Sable Harmonists. Written and composed by S. C. Foster."

In the imprint the name of Peters, Field, & co., Louisville, is added to the name of "Louisville, W. C. Peters & co." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin p. 4 and 5: "1228. Susanna. 4."

First line: "I come from Alabama with my banjo on my knee."

On the title-page of this L. of C. copy (*in* M 1.A12. v. 30. 1848), December 30, 1848, as date of deposit.

Listed by Morrison Foster as "Oh! Susanna."

Sweet Emerald Isle that I love so well. Words by Geo. Cooper. Melody by Stephen C. Foster.

New York, John J. Daly, c1866. Publ. no. 279. 5 p. 35½ x 27½cm.

Title within ornamental border.

The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. In lower margin of p. 5: "Oakes, Eng'r." Verso of p. 5 blank.

First line: "O the dear early days in my own fair land."

On the title page of the L. of C. copy, November 1, 1866, and May 22, 1867, as dates of receipt and deposit.

This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896 nor does the melody occur therein.

Sweet little maid of the mountain. Song & chorus. Written & composed by Stephen C. Foster. . . .

New York, John J. Daly, c1861. Publ. no. 122. 5 p. 35½ x 27cm.

Ornamental title-page. After composer's name: "Author of I'll be a soldier. Our bright summer days are gone . . . Fairy belle &c. &c."

The publisher's copyright entry notice appears only on title page.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engvr."

First line: "Roaming with thee I am happy and free."

On title-page of L. of C. copy, October 7, 1861 and May 15, 1862 as dates of receipt and deposit.

Sweetly she sleeps, my Alice fair. Song. Written by Charles G. Eastman. Composed by Stephen C. Foster. . . .

Baltimore, F. D. Benteen [*c1851*]. *Publ. no. 2020. 5 p. 35½ x 28cm.*

After composer's name: "Gillingham."
In the imprint the name of W. T. Mayo, New Orleans, is added to the name of F. D. Benteen, Baltimore. The publisher's copyright notice entry appears in lower margin of p. 3 only.
The music on p. 3–5. Verso of p. 5 blank.
First line same as title.
On title-page of L. of C. copy, March 18th, 1851, as date of receipt and deposit.

Tears bring thoughts of Heaven. *Tears. 7s.* Words and music by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum Callection of hymns and tunes for church and Sunday school by Horace Waters," New York, Horace Waters, c1863, p. 64.
First line: "Blame not those who weep and sigh."
Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

Tell me love of thy early dreams. Ballad. Written & composed by Stephen C. Foster . . .

New York, John J. Daly, c1864. Publ. no. 190. 5 p. 35½ x 27cm.

Title within ornamental border. After composer's name: "Pearson."
The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. In lower margin of p. 5: "Quidor, Engraver." Verso of p. 5 blank.
First line same as title.
On the title page of the L. of C. copy, August 3, 1864, and October 27, 1864, as dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

Tell me of the angels, mother. Written and composed by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, c1863, p. 220.
First line same as title.
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.
Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

. . . **That's what's the matter.** Dan Bryant's celebrated song, as sung by him with great success. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1862. Publ. no. 5282. 5 p. 34½ x 27cm.

At head of title: "Foster's Melodies No. 56." After composer's name: "Author of Our Willie dear is dying. Molly dear good night. &c. &c." The title in ornamental border.
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Syracuse, T. Hough; Milwaukee, H. N. Hempsted; Pittsburgh, H. Kleber & Bro." The publishers' copyright entry notice is not repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Engrd at Clayton's."
First line: "We live in hard and stirring times."

On title-page of L. of C. copy, April 29, 1862 and November 19, 1862 as dates of receipt and deposit.

The L. of C. has an edition of this song identical with the above, except that the publishers are now "Firth, Son & Co. 563 Broadway." This fixes the date of issue of this edition (M 3.3.F7T42) as between 1863 and 1866.

There are plenty of fish in the sea.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896. Listed 1863 or 1864 by Horace Waters, New York as no. 14 of his series of 24 of "Foster's Melodies," E. A. Daggett claiming copyright in the whole series on the title-page thereof. (But *see* "A dream of my mother") No such edition, which would be the first, in the Library of Congress, nor could the song be traced so far in the records of the Copyright Office under Waters or Daggett. However, the fact that the "Board of Music Trade" Catalogue of 1870 lists the song under C. W. Harris, N. Y. who appears for the first time in the Copyright Office records in July 1870 and in the New York directory in the same year, and who did *not* enter *this* song for copyright, proves that an edition of the song must exist, issued earlier than 1870, when the publishing rights therein appear to have been bought by Harris. The song (*see* "She was all the world to me") was listed 1864 by Waters as published by him.

"There's a good time coming". Song. Lines from the London Daily News. Composed for & respectfully dedicated to Miss Mary D. Keller, of Pittsburgh, by S. C. Foster.

Cincinnati, Peters & Field [1846]. Publ. no. 365. 5 p. 36 x 26^{cm}.

In the imprint the names of Peters & Webster, Louisville and Firth, Hall & Pond, New York, are added to "Cincinnati, Peters & Field." The notice of copyright entry appears on p. [1] as "1846, by W. C. Peters" and not in the name of the publishers.

The music on p. [1–]5. Verso of p. 5 blank. In lower margin of p. 5: "J. Slingland Eng^{vr}".

First line same as title.

On title-page of L. of C. copy (*in* M 1.A12, v. 20, 1846), October 19, 1846, as date of deposit, but in the records of the Copyright Office, October 9, 1846.

There's a land of bliss.

Morrison Foster lists this in his "Biography, songs and musical compositions of Stephen C. Foster", 1896, as "There's a land of bliss. Music by Stephen C. Foster." The first line same as title.

Comparison showed that the melody is simply that of Foster's "Uncle Ned" (of 1848) which Morrison Foster has on p. 54 with practically the same music.

The Library of Congress has the following song, which may help to explain how Morrison Foster came to consider it as an independent piece:

— . . . There's a land of bliss. Solo or quartette. Foster . . .

Cincinnati, W. C. Peters & sons [^{c}1853]. Publ. no. 1833–3. 5 p. 35½ x 28½^{cm}.

At head of title: "Household melodies, a selection of popular songs, duets, trios & quartettes, arranged to household words. Series first. No. 1. My soul is full of music. Duet. Fillmore. . . . 10. Of what is the old man thinking. Solo. J. P. Knight." This song figures as no. 8.

In the imprint the names of the following publishers are added to the name of "W. C. Peters & Sons, Cincinnati": "St. Louis, Balmer & Weber, Louisville, Peters, Webb & co., Holbrook & Long, Cleveland, Pittsburgh, C. Blume. J. B. West, Nashville." The publisher's notice of copyright entry appears in the lower margin of p. 3 only.

The music on p. 3–5. In lower margin of p. 4–5: "There's a land of bliss. 1833–3." On verso of p. 5: "Newest songs, polkas, waltzes, schottisches, variations, rondos, etc., etc.,: Just published by W. C. Peters & Sons, Cincinnati . . ."

On p. 3 the title of this song reads: "There's a land of bliss where the weary are at rest. Sacred song, with chorus ad lib: Melody by S. C. Foster. Words by N. C. Brook."

First line: "There's a land of bliss where the weary are at rest."

On the title-page of this L. of C. copy (*in* M 2113.F) the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date June 18. 1853. The records of the Copyright Office have June 17, 1853.

There is a land of love. Words by Mrs. M. A. Kidder. Music by Stephen C. Foster. Arranged by Prof. Cull.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday school by Horace Waters," New York, Horace Waters, ©1863, p. 46.
First line same as title.
Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

There's no such girl as mine. *See* "Oh! There's no such girl as mine."

There was a time. Written by J. D. Byrne Esq. Composed by Stephen C. Foster . . .

New York, S. T. Gordon, ©1863. 5 p. 35½ x 27cm.

Ornamental title-page. After composer's name: "Geo. F. Swain."
In the imprint the names of H. Tolman & co., Boston and Lee & Walker, Philadelphia are added to the name of S. T. Gordon, 538 Broadway." The publisher's copyright entry notice is repeated on p. [3.]
The music on p. [3–]5. Verso of p. 5 blank.
First line same as title.
On title-page of L. of C. copy, June 29, 1863, and November 3, 1863, as dates of receipt and deposit.

. . . **Thou art the queen of my song.** Ballad. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ©1859. Publ. no. 4709. 5 p. 35½ x 27cm.

Title within ornamental border. At head of title: "Foster's Melodies. No. 44."
In lower margin of the title-page: "Wakelam."
In the imprint, the names of the following publishers are added to the name of "Firth, Pond & Co., 547 Broadway": "Boston, O. Ditson & Co. Cincinnati, C. Y. Fonda. Pittsburgh, H. Kleber & Bro." The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Grave par Lawson" and the stamped date "18 April. 1860."
First line: "I long for thee; must I long and wait in vain?"
On the title-page of this L. of C. copy, December 21, 1859, as date of deposit.

A thousand miles from home. Ballad. Written and composed by Stephen C. Foster.

New York, John J. Daly, ©1870. Publ. no. 353–3. 5 p. 34½ x 27½cm.

Title within ornamental border.
The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. On verso of p. 5: "No. 5. 1868. Selected list of piano music published at Daly's Music Store, 179 Eighth Avenue, New York, . . ."
First line: "Far from my childhood scenes, with weary steps I roam."
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

The **Tioga waltz.** Composed and arranged for four flutes, by Stephen C. Foster, at the age of thirteen years. Performed at the College Commencement, Athens, Pa., 1839, by himself and three other students.

Published in an arrangement for pianoforte, two hands on p. 296 of Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896 and according to his own testimony "it has never previously been published, and is only now reproduced from my memory, where it has lain for fifty years."

. . . **Turn not away!** A serenade. Arranged as a duett. Poetry and music by Stephen C. Foster . . .

Baltimore, F. D. Benteen [*c1850*]. *Publ. no. 1760. 5 p. 35½ x 28½ cm.*

Title within ornamental border.
At head of title: "To Robt Nevin." After composer's name: "Gillingham."
In the imprint, the name of W. T. Mayo New Orleans, is added to the name of "F. D. Benteen, Baltimore." The publisher's notice of copyright entry appears only in lower margin of p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line same as title.
On the title-page of the L. of C. copy, October 15, 1850, as date of receipt and deposit.

Uncle Ned. *See* Old Uncle Ned.

. . . **Under the willow she's sleeping.** Song. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1860. Publ. no. 4825. 5 p. 35½ x 27 cm.

Title within ornamental border. At head of title: "To Mrs. W. H. Whitney. Foster's Melodies. No. 46." After composer's name: "Author of Gentle Annie. Fairy belle, &c."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & Bro. The publisher's copyright entry notice is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line same as title.
On title-page of L. of C. copy, May 3, 1860 as date of deposit. In lower margin of p. 5, the stamped date November 3, 1860.

Village bells polka.

Published in an arrangement for pianoforte, two hands on p. 302–304 of Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896. Previously published?

Village festival. *See his* "Social Orchestra."

Village festival. Quadrilles Nos. 1–4. *See his* Social Orchestra.

. . . **Village maiden.** Poetry & music by Stephen C. Foster . . .

New York, Firth, Pond & co., c1855. Publ. no. 3432. 5 p. 35½ x 27 cm.

Title within ornamental border.
At head of title: "Foster's Melodies No. 30." After composer's name: "Author of Come where my love lies dreaming, quartette. Some folks, etc."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Square": "Rochester, Joseph P. Shaw; Pittsburgh, H. Kleber & Bro.; Buffalo, J. Sage & Sons; W. F. Colburn, Cincinnati; W. W. Wakelam, St. Louis." The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–5. Verso of p. 5 blank.
First line: "The village bells are ringing."
On title-page of the L. of C. copy (*in* M 1.A12 v. 69, 1855), September 17, 1855, as date of deposit.
On another copy of this edition (*in* M 1.A12, 1855. 14) the title page gives October 27, 1855, as date of copyright.
On a third copy (in M 3.3.F7V4), the title-page bears the stamp of the Smithsonian Institution and on verso of p. 5 the stamped date "Oct. 27, 1858."

. . . **Virginia belle.** Song. Written and composed by Stephen C. Foster. . . .

New York, Firth, Pond & co., c1860. Publ. no. 5012. 5 p. 35½ x 27 cm.

Title within ornamental border. At head of title: "Foster's Melodies No. 51." After composer's name: "Cora Dean—Gentle Annie &c."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 547 Broadway": Boston, O. Ditson & co.; Cincinnati, C. Y. Fonda; Pittsburgh, H. Kleber & Bro. The publisher's copyright entry notice is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Fairer than the golden morning."

On the title-page of the L. of C. copy, November 15, 1860 as date of deposit. In lower margin of p. 5 the stamped date April 15, 1861.

. . . The **voice of by gone days.** Written & composed by Stephen C. Foster.

New York, Firth, Pond & co., c1850. Publ. no. 770. 5 p. 35½ x 27 cm.

Ornamental title-page. At head of title: "To A. Couse, Esq. (of Detroit, Mich.) Ballad." In lower margin of title-page: "Fagan & Greene." The publisher's notice of copyright entry appears on title page only.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engᵛʳ"

First line: "Ah! the voice of by gone days."

On title-page of L. of C. copy, June 28, 1850 and October 17, 1850 as dates of receipt and deposit.

Copy 2 (*in* M 1.A12, 1850. Part 3.)

. . . The **voices that are gone,** as sung by C. Henry of Wood's Minstrels. Words by Robt. Campbell Esq. Music by Stephen C. Foster. The symphonics and accompaniments by John P. Cooke.

New York, Wm. A. Pond & co., c1865. Publ. no. 6062. 5 p. 35½ x 27½ cm.

Title within ornamental border. At head of title: "To Miss Rebecca Wood."

In the imprint the names of the following publishers are added to the name of "Wm. A. Pond & co. 547 Broadway": Boston, O. Ditson & co.; Buffalo, J. R. Blodgett; Chicago, Root & Cady; Milwaukee, H. N. Hempsted.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "(Engd at Clayton's.)" Publisher's notice of copyright entry only on title-page.

First line: "When the twilight shades fall o'er me."

On title-page of L. of C. copy, March 23, 1865, and May 5, 1865, as dates of receipt and deposit.

The L. of C. has a second copy of this edition (M 3.3.F7V) without dates of receipt and deposit.

Wake up Jake, or The old iron city.

Since this figures as fifth of five "Songs of the Sable Harmonists" published by W. C. Peters & co., Louisville, Ky. in 1848, four of which were by Stephen C. Foster, the inference would be permissible, that "Wake up Jake," too, was by Foster. As a matter of fact the L. of C. copy of the song shows that it was "written and composed by Geo. Holman."

Was my brother in the battle? Written and composed by Stephen C. Foster.

New York, Horace Waters [1862]. [5] p. 35½ x 27½ cm.

Caption title used, differing from the title on ornamental title-page, which reads: "Foster's Melodies. 1. Why have my loved ones gone . . . 20" [blank]. The present

song figures as no. 10, the title being supplied on title-page in pencil. In lower margin of title page: "Warren, music stereotyper, 43 Centre."

In the imprint the name of O. Ditson & co., Boston, is added to the name of "Horace Waters, No. 481 Broadway." The notice of copyright entry "1862, by E. A. Daggett" on title page only.

The music on p. [3–5]. On verso of p. [5] a list of "New music just issued by Horace Waters, 481 Broadway, N. York."

First line: "Tell me, tell me, weary soldier."

On title-page of L. of C. copy, August 9, 1862 and November 19, 1862, as dates of receipt and deposit, whereas the records of the copyright office show August 8, 1862.

Way down in Ca-i-ro. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., ᶜ1850. Publ. no. 629. 5 p. 35½ x 26½ cm.

In the imprint the names of Lee & Walker, Philadelphia and Wm. T. Mayo, New Orleans are added to the name of "Firth, Pond & co. 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3. The title on p. 3 reads: "Way down in Ca-i-ro. Written and composed for James F. Taunt of the Empire Minstrels . . . "

The music on p. 3–5. The words and melody of second, third, fourth and fifth verses on p. 5. Verso of p. 5 blank.

First line: " Oh! Ladies don't you blush when I come out to play."

On title-page of L. of C. copy, April 17, 1850 and October 17, 1850 as dates of receipt and deposit.

Copy 2 (*in* M 1.A12, 1850. Part 9.)

. . . We are coming Father Abraham 300,000 more. Music composed by Stephen C. Foster . . .

New York, S. T. Gordon, ᶜ1862. 5, [1] p. 35½ x 27½ cm.

At head of title: "Respectfully dedicated to the President of the United States." Below the ornamental border of the title page: "I. Hermann. Music stereotyper & electrotyper. No. 199 William Street, New York." The publisher's notice of copyright entry appears on title-page only.

Music on p. 3–5. On verso of p. 5 a list of "Valuable musical works published by S. T. Gordon, 706 Broadway, New York."

First line same as title.

On the title-page of the L. of C. copy as dates of receipt and copyright deposit Sept. 5, 1862 (in ink) and Nov. 19, 1862 (stamped).

. . . We've a million in the field. 1,000,000. Written and composed by Stephen C. Foster . . .

New York, S. T. Gordon, ᶜ1862. 5, [1] p. 35 x 26½ cm.

At head of title: "Dedicated to the Union Army." Below the ornamental border of the title-page: "Electrotyped by I. Hermann, 206 William St., N. Y."

In the imprint the names of the following publishers are added to the name of "S. T. Gordon, 538 Broadway": Boston, Henry Tolman & co.; Detroit, J. H. Whittemore; Philadelphia, Lee & Walker. The publisher's copyright notice is repeated in lower margin of p. 3.

The music on p. 3–5. On verso of p. 5 a list of "New musical compositions published and for sale by S. T. Gordon, 538 Broadway, New York."

First line: "The flags are flying, and brave men dying."

We'll all meet our Saviour. Words and music by Stephen C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and sunday schools by Horace Waters," New York, Horace Waters, ᶜ1863, p. 112.

First line same as title.

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

We'll still keep marching on. Words by Mrs. M. A. Kidder. Music by S. C. Foster.

Sacred part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ℗1863. p. 114.
First line: "No matter what temptations assail us on our way."
Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

We'll tune our hearts. S. C. Foster.

Text only, to be sung to his hymn melody "The pure, the bright, the beautiful."
In "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New-York, Horace Waters, ℗1863, p. 213.
First line: "We'll tune our hearts to harmony."
Not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

What must a fairy's dream be? Ballad. Written and composed for, and respectfully dedicated to Miss Mary H. Irwin by Stephen C. Foster.

Cincinnati, W. C. Peters, ℗1847. Publ. no. 1120. [4] *p. 35½ x 26 cm.*

In the imprint the names of Peters & Werster, Louisville and Peters & Field, Cincinnati are added to the name of "W. C. Peters, Cincinnati." The publisher's notice of copyright entry appears on p. [1] No special t.-p. The music on p. [1–4]
First line same as title.
On p. [4] of the L. of C. copy (*in* M 1.A12, v. 25, 1847), October 18th, 1847, as date of deposit.

What shall the harvest be? Music by Stephen C. Foster.

Sacred duet and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, ℗1863, p. 226.
First line: "They are sowing their seed in the daylight fair."
This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.
Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

. . . When dear friends are gone. Written and composed by Stephen Foster.

New York, P. A. Wundermann ℗186[4]. *Publ. no. 126. 5 p. 35½ x 27 cm.*

Title within ornamental border. At head of title: "To Mrs. Mary Neuhaus."
In the imprint the names of the following publishers are added to the name of "P. A. Wundermann, 629 Broadway": "La Haye, Correspondence Musicale; Boston, O. Ditson & co.; Philadelphia, Lee & Walker; New York, Firth, Sons & co., Wm. Hall & Son, S. T. Gordon; Baltimore, McCaffray; Brooklyn, N. Y., Sawyer & Thompson." The publisher's notice of copyright entry appears in the lower margin of the title-page only and has been corrected by erasure in our copy to read 1864.
The music on p. 3–5. In lower margin of p. 5: "T. Birch & Son 670 6 Ave." Verso of p. 5 blank.
First line: "Happy hearts may feel no gloom."
On the title-page of the L. of C. copy, May 7, 1864, and October 27, 1864, as dates of receipt and deposit.
This song is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster," 1896.

When old friends were here. Words by Henry Cooper. Music by Stephen C. Foster.

New York, Horace Waters [*1864*]. *5 p. 35½ x 27½ cm.*

Caption title used, differing from title on ornamental title-page. This reads "Foster's Melodies. 1. Why have my loved ones gone . . . 24. When old friends

were here. In lower margin of title page: "Warren, music stereotyper, 43 Centre."

In the imprint the name of O. Ditson & co., Boston, is added to the name of "Horace Waters, No. 481 Broadway."

On title-page the notice of copyright entry is "1862, by E. A. Daggett," but on p. [3] correctly "1864, by E. A. Daggett." (For explanation of the discrepancy *see* "A dream of my mother land")

The music on p. [3–]5. On verso of p. 5 a list of "New music just issued by Horace Waters, 481 Broadway, N. York."

First line same as title.

On title-page of L. of C. copy, January 23, 1864, and April 28, 1864, as dates of receipt and deposit.

When this dreadful war is ended.

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896, p. 136.

Listed 1863 or 1864 by Horace Waters, New York, as no. 15 of his series of 24 of "Foster's Melodies," E. A. Daggett claiming copyright in the whole series on the title-page thereof. (But *see* "A dream of my mother".)

No such edition, which would be the first, in the Library of Congress. The song has not been traced so far in the records of the Copyright Office under Waters or Daggett. Not mentioned in the "Catalogue . . . of the Board of Music Trade," 1870 though listed in 1864 by Waters (*see* "She was all the world to me") among songs "recently published."

. . . Where has Lula gone. Ballad. Being a companion to the popular song Lula is gone. Written and composed by Stephen C. Foster. . . .

New York, Firth, Pond & co., ᶜ1858. Publ. no. 4445. 5 p. 35½ x 27½ cm.

Ornamental title-page.

At head of title: "Foster's Melodies No. 35." After composer's name: "Author of Willie we have missed you. Old folks at home. &c. &c."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway": "Pittsburgh, H. Kleber & Bro.; Cincinnati, C. Y. Fonda; St. Louis, H. Pilcher & Son; New Orleans, P. P. Werlein & Co." The publisher's notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank.

First line: "Little voices laughing free."

On the title-page of this L. of C. copy, September 7 (?), 1858, as date of deposit.

Where is thy spirit, Mary?

Song. *In* Morrison Foster's "Biography, songs and musical compositions of Stephen C. Foster", 1896. p. 57.

First line same as title.

In 1895 F. G. Vandergrift copyrighted and Geo. Mercer Jr., Pittsburgh, Pa. published "Inscribed to the memory of Mary Keller Where is thy spirit Mary. Song. Written and composed by S. C. Foster, 1847. Author of Way down upon the Swanee River". (3 p. 35 x 27cm. *In* M3.3.) An earlier edition apparently not in Library of Congress.

As Miss Keller (*see* There's a good time coming) appears to have been still alive in 1846, it stands to reason that the above song was published, if at all, in 1847; so far the song has not been found in the records of the Copyright Office under W. C. Peters, Ohio, or Geo. Willig, Philadelphia, the two publishers, most likely to have published the song.

While the bowl goes round.

This song is not mentioned by Morrison Foster in his "Biography, Songs and Musical Compositions of Stephen C. Foster", 1896.

L. of C. has an edition of this, published as part of their series "Revived choice Songs of Stephen C. Foster" by Oliver Ditson Co., Boston, with the claim "Copyright MDCCCLXX by J. J. Daly" on p. 3.

This first edition, apparently published by J. J. Daly, New York in 1870, has not yet been found in the L. of C. It was deposited on August 12, 1870.

The text was "written by George Cooper."

First line: "In the bosom dwells no sigh."

While we work for the Lord. Written and composed by S. C. Foster.

Sacred duet, aolo and chorus for mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday schools by Horace Waters," New York, Horace Waters, c1863, p. 336.

First line: "All around is bright and fair."

This composition is not mentioned by Morrison Foster in his "Biography, songs and musical compositions of Stephen C. Foster", 1896.

Said to have been "written expressly" for "The Athenaeum Collection" (*See* "She was all the world to me.")

. . . **Why have my loved ones gone.** Ballad. Words and music by Stephen C. Foster.

New York, Horace Waters [1861]. 5 p. 35½ x 27cm.

Title within ornamental border. At head of title: "To the Tremaine Family." In lower margin of title page: "Stackpole. Sc."

In the imprint the name of O. Ditson & co., Boston is added to the name of "Horace Waters, 481 Broadway." The notice of copyright entry "1861, by E. A. Daggett" appears in lower margin of title page only.

The music on p. 3–5. On verso of p. 5 a list of "New music just issued by Horace Waters, No. 333 Broadway, New York." In lower margin of p. 5: "Clayton, Engr."

First line same as title.

On title page of L. of C. copy Aug. 5, 1861 as date of deposit.

This song is also listed by Horace Waters as no. 1. of his series of 24 of "Foster's Melodies," but it is questionable if the song was really re-issued in this form. (*See* A dream of my mother)

Why, no one to love?. Answer to No one to love. Words and music by Stephen C. Foster.

New York, S. T. Gordon, c1862. 5 p. 35½ x 27cm.

Ornamental title-page.

In the imprint the names of H. Tolman & co., Boston and Lee & Walker, Philadelphia, are added to the name of "S. T. Gordon, 706 Broadway." The publisher's notice of copyright entry appears on the title page only.

The music on p. 3–5. Verso of p. 5 blank.

First line: "No one to love in this beautiful world."

On title-page of L. of C. copy, July 24, 1862 and November 19, 1862 as dates of receipt and deposit.

. . . The **wife**; or, He'll come home. Song. Written and composed by Stephen C. Foster . . .

New York, Firth, Pond & co. [1860]. Publ. no. 1705. 5 p. 35 x 27cm.

Title within ornamental border. At head of title: "Foster's Melodies. No. 43." After composer's name: "Author of For thee love for thee, Fairy belle, Linda has departed, &c. &c." In lower margin of title page: "Wakelam & [?]"

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 547 Broadway:" O. Ditson & co., Boston; C. Y. Fonda, Cincinnati; H. Kleber & Bro., Pittsburgh. The publishers' notice of copyright entry on title page is dated 1868. This date is incorrect and has been changed on the L. of C. copy in pencil to read 1860. On page 3 the date reads correctly 1860.

The music on p. 3–5. Verso of p. 5 blank.

First line: "He'll come home, he'll not forget me."

On title-page of L. of C. copy, February 9, 1860 as date of deposit. In lower margin of p. 5 a stamped date, 18 April 1860.

Willie's gone to Heaven. Written and composed by Stephen C. Foster . . .

New York, Horace Waters, c1863. 1 leaf, printed on one side only. 23 x 29½cm.

The title of this "duett" with "semi-chorus" and "full chorus" within ornamental border.

After the words and music: "Also just issued: Shall we know each other there? Don't you hear the Angels coming?" etc.

In lower margin of the page: "Warren, Music Stereotyper, Rear 43 Centre-st., New York."

In the imprint the names of the following publishers are added to the name of "Horace Waters, 481 Broadway N. Y.": "N. P. Kemp, & J. P. Magee, Boston. Perkinpine & Higgins, Philadelphia. Poe & Hitchcock, & G. Crosby, Cincinnati. Tomlinson & Brothers, & W. M. Doughty, Chicago. J. W. McIntyre, St. Louis. Ingham & Bragg, Cleveland, Ohio. Randall & Asten, Columbus, Ohio. J. S. Reed, Pittsburg, Pa. H. H. Otis, Buffalo, N. Y." The notice of copyright entry is printed in the lower margin of the page as "A. D. 1863, by E. A. Daggett" and not in the name of the publisher.

First line: "Little Willie's gone to Heaven."

On this L. of C. copy, January 31, 1863, and May 12, 1863, as dates of receipt and deposit.

— **Willie's gone to Heaven.** Written and composed by Stephen C. Foster.

Sacret part-song for four mixed voices in "The Athenaeum collection of hymns and tunes for church and Sunday school by Horace Waters," New York, Horace Waters, ℗1863, p. 72.

First line: "Little Willie's gone to Heaven."

Said to have been "written expressly" for "The Athenaeum Collection." (*See* "She was all the world to me.") But the collection was not deposited until December 9, 1863, when the song had been on the market for almost a year.

. . . **Willie has gone to the war.** Song & chorus. Words by George Cooper, Esq. Music composed by Stephen C. Foster . . .

New York, Wm. A. Pond & co., ℗1863. Publ. no. 5595. 5 p. 37½ x 28cm.

The upper part of the title-page of the L. of C. copy has been mutilated. The remaining part of a sentence reads: "Wood's M . . . 514 Broadway, New York."

After composer's name: "Author of Beautiful dreamer, Come where my love lies dreaming, &c. &c."

In the imprint the names of the following publishers have been added to the name of "Wm. A. Pond & co., 547 Broadway": Boston, O. Ditson & co.; Chicago, Root & Cady; Montreal, Boucher & Manseau; Milwaukee, H. N. Hempsted; Pittsburgh, H. Kleber & Bro.

The title in ornamental border. The music on p. 2–5. In lower margin of p. 5: "Clayton." Verso of p. 5 blank. Publishers' notice of copyright entry on title page only.

First line: "The blue bird is singing his lay."

On the title-page of the L. of C. copy as dates of receipt and deposit July 1, 1863 (in ink) and Nov. 3, 1863 (stamped).

. . . **Willie my brave.** Ballad written and composed by Stephen C. Foster.

New York, Firth, Pond & co., ℗1851. Publ. no. 1361. 5 p. 35½ x 27cm.

Ornamental title-page with three sea scenes. At head of title: "To Mrs. A. L. Robinson." In lower margin of title page: "Lith. of Sarony & Major, N. Y."

In the imprint the names of H. Kleber, Pittsburgh and Balmer & Weber, St. Louis are added to the name of "Firth, Pond & co. 1 Franklin Sq." The publishers' notice of copyright entry is repeated on p. 3.

The music on p. 3–5. Verso of p. 5 blank. In lower margin p. 5: "Quidor, Engvr."

First line: "On the lonely sea beat shore."

On title-page of L. of C. copy, October 21, 1851, and April 19, 1852, as dates of receipt and deposit. In this copy p. 2–3 are missing.

Another L. of C. copy (*in* M 3.3), identical with the above, has stamped date of November 18th, 1851, in upper margin of title page.

— **Willie my brave.** Ballad. Written & composed by Stephen C. Foster . . .

New York, Firth, Pond & co., c1851. Publ. no. 2049. 5 p. 36 x 26½ cm.

Title within ornamental border. At head of title: "To Mrs. A. L. Robinson." After composer's name: "Piano. Guitar." In lower margin of title-page: "Wakelam." The title on p. 3 reads: "Willie my brave. For the guitar. Poetry and music by Stephen C. Foster."

In the imprint the names of H. Kleber, Pittsburgh and Wakelam & Iucho, St. Louis are added to the name of "New York, Firth, Pond & co. 1 Franklin Square." The publisher's notice of copyright entry is repeated on p. 3, but with year 1853 for this *first edition* of the arrangement with guitar acc.

The music on p. 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engᵛʳ."

First line: "On the lonely sea beat shore."

On the title page of this L. of C. copy (*in* M 1.A12 v. 55, 1853), August 23, 1853, as date of deposit.

The L. of C. has two additional copies of this song, identical with the above, one in M 1.A12 1. with December 12, 1853, on the title-page as date of copyright and the other in M.3.3.F7W68 with the Smithsonian Institution stamp on the title page and stamped date December 12, 1853, on verso of p. 5.

. . . **Willie we have missed you . . .** Written & composed by Stephen C. Foster.

New York, Firth, Pond & co., c1854. Publ. no. 2727. 6 p. 35 x 26½ cm.

Ornamental title-page with a home scene. At head of title: "Foster's Melodies. No. 25." After title: "No. 23, Little Ella. No. 24, Ellen Bayne," and the fac-simile of the composer's signature. . In lower margin of title-page: "Lith. of Sarony & co."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co. 1 Franklin Sq": Pittsburgh, H. Kleber; Cincinnati, Colburn & [?]; St. Louis, Wakelam & Iucho; New Orleans, P. P. Werlein. The publishers' notice of copyright entry is repeated on p. 3.

The music on p. 3–6.

First line: "Oh! Willie is it you, dear, safe, safe at home?"

On the title-page of this L. of C. copy (*in* M 1.A12, 1854), June 27, 1854, as date of copyright.

The L. of C. has another copy of this edition (M 3.3.F7W7) on the title page of which is the stamp of the Smithsonian Institution and on the lower margin of the last leaf the stamped date June 29, 1854.

— . . . **Willie we have missed you.** . . . Written, composed and arranged by Stephen C. Foster. . . .

New York, Firth, Pond & co., c1854. Publ. no. 2899. 5 p. 35 x 27 cm.

Ornamental title-page.

At head of title: "Foster's Melodies arranged for the guitar . . . 11. Nelly was a lady . . . . 26. Jeanie with the light brown hair". The present song figures as no. 25. After composer's name: "Author and composer of Uncle Ned, Molly do you love me, Oh! Susanna, Camptown races, Stay summer breath, &c."

In lower margin of title-page: "Pearson & Melville. N. Y."

In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., Franklin Sq.;": "Pittsburgh, H. Kleber, Cincinnati, Colburn & Field; Louisville, Peters, Webb & co.; St. Louis, W. W. Wakelam; N. Orleans, P. P. Werlein." The publisher's notice of copyright entry is repeated on p. 3.

The music on 3–5. Verso of p. 5 blank. In lower margin of p. 5: "Quidor Engᵛʳ."

On title page of this L. of C. copy (*in* M 1.A12 v.63, 1854), September 20, 1854, as date of deposit.

Another copy of this last mentioned edition (*in* M 1624.F) with the stamp of the Smithsonian Institution on the title-page and the stamped date October 14, 1854, on verso of p. 5.

Another copy identical with the last mentioned, but not a Smithsonian Institution copy (*in* M 1.A12, 1854) with October 14, 1854 as date of copyright.
The L. of C. has also a copyright renewal issue of this song (M 3.3F7W74)

. . . **Wilt thou be gone love.** Vocal duett. Subject from Shakespeare's Romeo and Juliet. Composed by Stephen C. Foster.

New York, Firth, Pond & co., c1851. Publ. no. 997. 7 p. 35½ x 27 cm.

At head of title: "To Miss Julia N. Murray."
In the imprint the names of the following publishers are added to the name of "Firth, Pond & co., 1 Franklin Square:" Pittsburgh, R. H. Kleber; Louisville, Peters, Webb & co. The publisher's notice of copyright entry is repeated on p. 3.
The music on p. 3–7. Verso of p. 7 blank. In lower margin p. 7: "Quidor Engᵛʳ."
First line same as title.
On the title-page of this L. of C. copy, April 12, 1851, as date of receipt at Department of State.
On another L. of C. copy identical with the above (*in* M 3.3), on verso of p. 7, April 16, 1851, as date of receipt.
Copy 3 of the above edition (*in* M 1.A12, 1851. part 2.)

. . . **Wilt thou be true?** (Words by George Cooper. Music by Stephen C. Foster.) . .

New York, Horace Waters [1864]. 5 p. 35½ x 27½ cm.

Title within ornamental border.
At head of title: "Foster's melodies. 1. Why have my loved ones gone . . . 24. When old friends were here." This song appears as 23.
In the imprint the name of "Boston: O. Ditson & co., 227 Washington St." is added to that of "Horace Waters, No. 481 Broadway."
Below the imprint the copyright claim, "1862 [1864 added in pencil], by E. A. Daggett." The copyright claim is repeated on p. [3] but with correct printed date as "1864, by E. A. Daggett."
In lower margin of the title page: "Warren, Music stereotyper, 43 Centre."
The music on p. [3–]5.
On verso of p. 5: "New music just issued by Horace Waters, 481 Broadway, N. York" and the notice of his removal to "481 Broadway."
First line same as title.
On the title-page, January 23, 1864, and April 28, 1864, as dates of receipt and deposit.

AUTHOR INDEX

AUTHOR INDEX

(Authors other than Stephen C. Foster.)

Banister, George F.

I cannot sing tonight.

Brook, N. C.

There's a land of bliss.

Brougham, H.

My angel boy.

Byrne, J. D.

There was a time.

C., H.

Over the river.

C., J.

Stand up for the truth.

Campbell, Robert.

The voices that are gone.

Carey, Eliza Sheridan.

Sadly to mine heart appealing.

Cooper, George.

If you've only got a moustache.
Jenny June.
Katy Bell.
Kissing in the dark.
Larry's good bye.
Mr. & Mrs. Brown.
My wife is a most knowing woman.
Onward and upward.
A soldier in de colored brigade.
The soldier's home.
Somebodies coming to see me to night.
Sweet Emerald Isle that I love so well.
While the bowl goes round.
Willie has gone to the war.
Wilt thou be true?

Cooper, Henry.

When old friends were here.

Cornwell, H. S.

Eulalie.

Crookshank, Wm. Cullen.

Once I loved thee Mary dear.

Eastman, Charles G.

Sweetly she sleeps, my Alice fair.

Fuller, Metta Victoria.

The spirit of my song.

Geary, Gustavus.

Our Willie dear is dying.

Holman, George.

Wake up Jake, or The old iron city.

K., W.

Sorrow shall come again no more.

Kidder, Mrs. M. A.

The bright hills of glory.
Don't be idle.
Golden dreams & fairy castles.
Happy little ones are we.
Music everywhere, that's why I love it so.
Stand up for the flag.
There is a land of love.
We'll still keep marching on.

McCarthy, William Henry

For thee love for thee.
Linda has departed.
Parthenia to Ingomar.

Matteson, Mrs. O. S.

The beautiful shore.

Morton, Clara

All day long.

Murtha, Frances D.

Oh! why am I so happy?

Nevin, Edwin H.

Oh! 'tis glorious.

R., W.

He leadeth me by still waters.

Shakespeare, William.

Wilt thou be gone love.

Shiras, Charles P.

Annie my own love.

Wallace, William Ross.

The choral harp.

Wilde, Richard Henry.

None shall weep a tear for me.

PUBLISHER INDEX

Benteen, F. D., Baltimore, Md.

Ah! May the red rose live alway.
Angelina Baker.
Dolly Day.
Give the stranger happy cheer.
Gwine to run all night.
I would not die in Summer time.
Laura Lee.
Melinda May.
Molly! Do you love me?
Mother, thou'rt faithful to me.
Oh! Lemuel!
Oh! tell me of my mother.
The spirit of my song.
Sweetly she sleeps, my Alice fair.
Turn not away.

Daly, John J., New York.

Farewell mother dear.
Happy hours at home.
I'll be a soldier.
Kissing in the dark.
Lena our loved one is gone.
Little Belle Blair.
Nell and I.
No home, no home.
Nothing but a plain old soldier.
Oh tell me of my mother.
Our bright summer days are gone.
Sitting by my own cabin door.
Sweet Emerald Isle that I love so well.
Sweet little maid of the mountain.
Tell me love of thy early dreams.
A thousand miles from home.
While the bowl goes round.

Daughaday & Hammond, Philadelphia, Pa., publishers of "Clark's School Visitor."

Beautiful child of song.
The little ballad girl.
Lizzie dies tonight.

Firth, Pond & co., New York.

Anadolia.
Annie my own love.
Come where my love lies dreaming.
Come with thy sweet voice.
Dolcy Jones.
Don't bet your money on de Shanghai.
Down among the cane brakes.
Ellen Bayne.
Eulalie.
Fairy Belle.
Farewell my Lilly dear.
Farewell old cottage.
Farewell sweet mother.
For thee love for thee.
Gentle Annie.
The Glendy Burk.
Hard times come again no more.
The holiday schottisch.
The hours for thee and me.
I cannot sing tonight.
I see her still in my dreams.

Firth, Pond & co., New York—Continued.

I'll be home tomorrow.
In the eye abides the heart.
Irene.
Jeanie with the light brown hair.
Jennie's own schottisch.
Lily Ray.
Linda has departed.
Linger in blissful repose
Little Ella.
Lulu is gone.
Maggie by my side.
Mary loves the flowers.
Massa's in de cold ground.
Molly dear good night.
My brudder Gum.
My loved one and my own or Eva.
My old Kentucky home, good night.
Nelly Bly.
Nelly was a lady.
None shall weep a tear for me.
Oh boys carry me 'long.
Old black Joe.
Old dog Tray.
Old folks at home.
Old folks quadrilles.
Old memories.
Once I loved thee Mary dear.
Our Willie dear is dying.
Parthenia to Ingomar.
Plantation jig.
Poor drooping maiden.
Ring de banjo.
Sadly to mine heart appealing.
The social orchestra.
Some folks.
That's what's the matter.
Thou art the queen of my song.
Under the willow she's sleeping.
Village Festival.
Village Festival. Quadrilles Nos. 1–4.
Village maiden.
Virginia belle.
The voice of by gone days.
Way down in Ca-i-ro.
Where has Lula gone.
The wife or He'll come home.
Willie my brave.
Willie we have missed you.
Wilt thou be gone love.

Firth, Son & co., New York.

Jenny June.
A soldier in de colored brigade.
That's what's the matter.

Foster, Morrison, Olver Place, Edgeworth, Shields post office, Pa.

The Tioga waltz.
Village bells polka.

Gordon, S. T., New York.

Bring my brother back to me.
Gentle Lena Clare.
I'd be a fairy.
Katy Bell.
Larry's good bye.
My boy is coming from the war.

Gordon, S. T., New York—Continued.
No one to love.
The soldier's home.
There was a time.
We are coming Father Abraham 300,000 more!
We've a million in the field. 1,000,000.
Why, no one to love?

Gordon & Son, S. T., New York.
I will be true to thee.

Holloway, J. Starr, Philadelphia, Pa.
All day long.

Holmes, D. S., Brooklyn, E. D.
Somebodies coming to see me to night.
The song of all songs.

Lee & Walker, Philadelphia, Pa.
Jenny's coming o'er the green.

Miller & Beacham, Successors to F. D. Benteen, Baltimore, Md.
Comrades, fill no glass for me.

Millet, W. E., New York.
Old Uncle Ned.

Peters, W. C., Baltimore, Md.
Soirée polka.
Summer longings.

Peters, W. C., Cincinnati, O.
What must a fairy's dream be?

Peters, W. C., Louisville, Ky.
Away down South.
Lou'siana belle.
Santa Anna's retreat from Buena Vista.
Uncle Ned.

Peters & co., W. C., Louisville, Ky.
The Lou'siana belle.
Stay summer breath.
Susanna.
Wake up Jake, or The old iron city.

Peters & Field, Cincinnati, O.
There's a good time coming.

Peters & Sons, W. C., Cincinnati, O.
There's a land of bliss.

Pond & Co., Wm. A., New York.
Beautiful dreamer.
Farewell sweet mother.
Hard times come again no more.
Jeanie with the light brown hair.
Kiss me dear mother.
Linger in blissful repose.
My angel boy.
Oh boys carry me 'long.
Voices that are gone.
Willie has gone to the war.

Waters, Horace, New York.

The angels are singing unto me.
The Athenaeum collection of hymns and tunes for church and Sunday school.
The beautiful shore.
Better times are coming.
The bright hills of glory.
Bury me in the morning, mother.
The choral harp.
Don't be idle.
A dream of my mother and my home.
Fighting for the flag, day and night.
For the dear old flag I die.
Give us this day our daily bread.
Golden dreams & fairy castles.
Happy little ones are we.
He leadeth me by still waters.
I dream of my mother.
I will be true to thee.
If you've only got a moustache.
Leave me with my mother.
Little Ella's an angel.
Little Jenny Dow.
The love I bear to thee.
Merry little birds are we.
Mr. & Mrs. Brown.
Music everywhere, that's why I love it so.
My wife is a most knowing woman.
Oh! 'tis glorious.
Oh! there's no such girl as mine.
Oh! why am I so happy?
Onward and upwards.
Over the river.
A penny for your thoughts.
The pure! the bright! the beautiful.
Seek and ye shall find.
She was all the world to me.
Slumber, my darling.
Sorrow shall come again no more.
Stand up for the flag.
Stand up for the truth.
Suffer little children to come unto me.
Tears bring thoughts of Heaven.
Tell me of the angels, mother.
There are plenty of fish in the sea.
There is a land of love.
Was my brother in the battle?
We'll all meet our Saviour.
We'll still keep marching on.
We'll tune our hearts.
What shall the harvest be?
When old friends were here.
When this dreadful war is ended.
While we work for the Lord.
Why have my loved ones gone.
Willie's gone to Heaven.
Wilt thou be true?

Willig, George, Philadelphia, Pa.

Open thy lattice love.

Wundermann, P. A., New York.

Give this to mother.
When dear friends are gone.

FIRST LINE INDEX

FIRST LINE INDEX

[Arranged alphabetically by first word. The references are to the Title Catalogue, which is arranged alphabetically by first word, not an article, of the title.]

A lady tossed her curls at all who came to woo. *See* There are plenty of fish in the sea.
A penny for your thoughts. *See* A penny for your thoughts.
Ah! may the red rose live alway. *See* Ah! may the red rose live alway.
Ah! my heart is weary waiting. *See* Summer longings.
Ah! the voice of by gone days. *See* The voice of by gone days.
All around is bright and fair. *See* While we work for the Lord.
All day long I've mourn'd thine absence. *See* All day long.
As you've walked through the town. *See* The song of all songs.
At midnight hour when all alone. *See* The love I bear to thee.
Beautiful dreamer, wake unto me. *See* Beautiful dreamer.
Bend o'er my pillow my mother dear. *See* Kiss me dear mother.
Blame not those who weep and sigh. *See* Tears bring thoughts of Heaven.
Bloom bright fair flowers. *See* My loved one and my own.
Blue birds, linger here a while. *See* Eulalie.
Brave Larry went up to his darling. *See* Larry's good bye.
Bring my brother back to me. *See* Bring my brother back to me.
Cane brake jig. *See* Old folks quadrilles.
Come, I am longing to hear thee. *See* Beautiful child of song.
Come where my love lies dreaming. *See* Come where my love lies dreaming.
Come with thy sweet voice again. *See* Come with thy sweet voice again.
De Camptown ladies sing dis song. *See* Gwine to run all night.
De Glendy Burk is a mighty fast boat. *See* The Glendy Burk.
De Shanghai chicken, when you put him in de pit. *See* Don't bet your money on de Shanghai.
De time is nebber dreary. *See* Ring de banjo.
Deal with me kindly, cheer my young heart. *See* Parthenia to Ingomar.
Death with his cold hand, hath robbed me of ev'ry hope. *See* Linda has departed.
Dere was an old nigga, dey called him uncle Ned. *See* Old uncle Ned.
Did you see dear Jenny June. *See* Jenny June.
Don't be idle little children. *See* Don't be idle.
Down on de Mississippi floating. *See* Nelly was a lady.
Blue-birds linger here a-while. *See* Eulalie.
Fairer than the golden morning. *See* Virginia belle.
Far from my childhood scenes. *See* A thousand miles from home.
Farewell mother dear, I go. *See* Farewell mother dear.
Farewell! old cottage, you and I must part. *See* Farewell old cottage.
Farewell sweet mother, weep not. *See* Farewell sweet mother.
Father of love, Father above. *See* Give us this day our daily bread.
Fondly old memories recall round my heart. *See* Old memories.
For the dear old flag I die. *See* For the dear old flag I die.
Give the stranger happy cheer. *See* Give the stranger happy cheer.
Going down the shady dell. *See* Katy Bell.
Gone are the days when my heart. *See* Old black Joe.
Happy hearts may feel no gloom. *See* When dear friends are gone.
Hark there's music in the air. *See* Music everywhere, that's why I love it so.
He leadeth me, Oh! blessed thought. *See* He leadeth me beside still waters.
He'll come home. *See* The wife; or He'll come home.
Ho! little girl, so dressed with care. *See* The little ballad girl.
How many golden visions so beautiful and fair. *See* Golden dreams & fairy castles.
I'm nothing but a plain old soldier. *See* Nothing but a plain old soldier.
I'm thinking of sweet Lena Clare. *See* Gentle Lena Clare.
I come from Alabama with my banjo on my knee. *See* Susanna.
I dream of Jeanie with the light brown hair. *See* Jeanie with the light brown hair.
I long for thee; must I long and long in vain. *See* Thou art the queen of my song.
I remember the days of our youth and love. *See* Our bright summer days are gone.
I sit me down by my own fireside. *See* Happy hours at home.

I'll be a soldier and march to the drum. *See* I'll be a soldier.
I'll watch o'er thy dreams. *See* For thee, love, for thee.
I've told you 'bout the banjo. *See* Dolly Day.
I've wandered far from those I love. *See* I'll be home to-morrow.
I will be true to thee. *See* I will be true to thee.
I would not die in spring time. *See* I would not die in spring time.
I would not die in summer time. *See* I would not die in summer time.
In the cheerful days of spring. *See* I'd be a fairy.
In the eye abides the heart. *See* In the eye abides the heart.
In the sad and mournful Autumn. *See* She was all the world to me.
In the bosom dwells no sigh. *See* While the bowl goes round.
'Twas hard, our parting, mother dear. *See* Lizzie dies tonight.
Jenny's coming o'er the green. *See* Jennys coming o'er the green.
Kind lady, ask me not to sing. *See* I cannot sing tonight.
Lay me down where the grass is green, mother. *See* Bury me in the morning, mother.
Leave me with my mother. *See* Leave me with my mother.
Lena, the pride of our home. *See* Lena our loved one is gone.
Let us pause in life's pleasures. *See* Hard times come again no more.
Linger in blissful repose. *See* Linger in blissful repose.
Little Ella, fairest, dearest unto me. *See* Little Ella.
Little Ella's an angel. *See* Little Ella's an angel.
Little Jenny Dow. *See* Little Jenny Dow.
Little voices laughing free. *See* Where has Lulu gone.
Little Willie's gone to Heaven. *See* Willie's gone to Heaven.
Lubly Malinda, come now my dear. *See* Malinda May.
Mary loves the flowers. *See* Mary loves the flowers.
Molly dear, I cannot linger. *See* Molly dear good night.
Molly do you love me. *See* Molly do you love me.
Mother, dear mother, 'tis sweet to know. *See* Mother, thou'rt faithful to me.
Murmer on, murmer on. *See* Choral Harp.
My angel boy, thou'rt nearing fast. *See* My angel boy, I cannot see thee die.
My boy is coming from the war. *See* My boy is coming from the war.
My life is like the summer rose. *See* None shall weep a tear for me.
My mother and my home. *See* A dream of my mother and my home.
My wife is a most knowing woman. *See* My wife is a most knowing woman.
Near the broad Atlantic waters. *See* Cora Dean.
Nelly Bly. *See* Nelly Bly.
No matter what temptations. *See* We'll still keep marching on.
No one to love in this beautiful world. *See* No one to love and Why, no one to love?
O the dear early days in my own fair land. *See* Sweet Emerald Isle that I love so well.
Oh! all of you poor single men. *See* If you've only got a moustache.
Oh boys carry me, long. *See* Oh boys carry me, long.
Oh! Comrades fill no glass for me. *See* Comrades fill no glass for me.
Oh! Ladies don't you blush. *See* Way down in Ca-i-ro.
Oh! Ladies don't you wonder. *See* Dolcy Jones.
Oh! Lemuel my lark. *See* Oh! Lemuel.
Oh! Lily dear, it grieves me. *See* Farewell my Lilly dear.
Oh! Lou'siana's de same old state. *See* Lou'siana Belle.
Oh! There's no such girl as mine. *See* Oh! There's no such girl as mine.
Oh! Willie is it you, dear. *See* Willie we have missed you.
Old Uncle Abram wants us. *See* A soldier in the colored brigade.
On the banks. *See* Over the river.
On the lonely seabeat shore. *See* Willie my brave.
Once I could laugh and play. *See* Down among the cane brakes.
Once I loved thee Mary dear. *See* Once I loved thee Mary dear.
Onward and upward our watchword shall be. *See* Onward and upward.
Open thy lattice love, listen to me. *See* Open thy lattice love.
Our Willie dear is dying. *See* Our Willie dear is dying.
Poor drooping maiden sighing. *See* Poor drooping maiden.
Roaming with thee I am happy and free. *See* Sweet little maid of the mountain.
Round de meadows am a ringing. *See* Massa's in de cold ground.
Sadly to mine heart appealing. *See* Sadly to mine heart appealing.
Sitting in the cosy parlor. *See* Kissing in the dark.
Slumber, my darling, thy mother is near. *See* Slumber my darling.
So Mr. Brown you've come at last. *See* Mr. & Mrs. Brown.
Soft be thy slumbers. *See* Ellen Bayne.
Some folks like to sigh. *See* Some folks.

Somebodies coming to see me tonight. *See* Somebodies coming to see me tonight.
Stand up for the flag of our country. *See* Stand up for the flag.
Stand up for the truth all your lifetime. *See* Stand up for the truth.
Summer breath, summer breath, whispering low. *See* Stay summer breath.
Sweetly she sleeps, my Alice fair. *See* Sweetly she sleeps, my Alice fair.
Take I pray thee this small locket. *See* Give this to mother.
Tell me have you ever met her. *See* The spirit of my song.
Tell me love of thy early dreams. *See* Tell me love of thy early love.
Tell me of the angels, mother. *See* Tell me of the angels mother.
Tell me, tell me, gentle lady. *See* Oh! tell me of my mother.
Tell me, tell me, weary soldier. *See* Was my brother in the battle.
The blue bird is singing his lay. *See* Willie has gone to the war.
The flags are flying and brave men dying *See* We've a million in the field.
The land of my home is flitting. *See* Maggie by my side.
The morn of life is past. *See* Old dog Tray.
The pride of the village, and the fairest in the dell. *See* Fairy-Belle.
The pure! The bright! The beautiful. *See* The pure! The bright! The beautiful.
The summer's coming on. *See* Merry little birds are we.
The sun shines bright in the old Kentucky home. *See* My old Kentucky home, good night.
The sweet spring time is here. *See* Happy little ones are we.
The village bells are ringing. *See* Village maiden.
The weary soldier reaches home. *See* The soldier's home.
There's a beautiful shore. *See* The beautiful shore.
There's a good time coming. *See* There's a good time coming.
There's a land of bliss where the weary are at rest. *See* There's a land of bliss.
There is a land of love. *See* There is a land of love.
There's a wound in my spirit. *See* Annie my own love.
There's no such girl as mine. *See* Oh! there's no such girl as mine.
There was a time. *See* There was a time.
They are sowing their seed in the daylight fair. *See* What shall the harvest be?
Thou hast roam'd under summer skies. *See* Mine is the mourning heart.
Thou wilt come no more, gentle Annie. *See* Gentle Annie.
Through varied scenes of care and strife. *See* Sitting by my own cabin door.
To the fair shores of Eden. *See* The bright hills of glory.
Turn not away. *See* Turn not away.
Under the willow she's sleeping. *See* Under the willow she's sleeping.
Way down on de old plantation. *See* Angelina Baker.
Way down upon de Swanee ribber. *See* Old folks at home.
We are coming Father Abraam. *See* We are coming Father Abraam.
We have made a grave for little Belle Blair. *See* Little Belle Blair.
We live in hard and stirring times. *See* That's what the matter.
We parted in the spring time of life. *See* Nell and I.
We'll all meet our Saviour. *See* We'll all meet our Saviour.
We'll put for de souf. *See* Away down south.
We'll tune our hearts to harmony. *See* We'll tune our hearts.
What did our Lord and Savior say. *See* Suffer little children to come unto me.
What must a fairy's dream be? *See* What must a fairy's dream be?
What to me are earth's pleasures. *See* Sorrow shall come again no more.
When my mother's hands are o'er me spread. *See* The angels are singing unto me.
When old friends were here. *See* When old friends were here.
When our earthly sun is setting. *See* Oh! 'tis glorious.
When the day breaks forth on the dewy lawn. *See* The hour for thee and me.
When the twilight shadows fall. *See* The voices that are gone.
When this dreadful war is ended. *See* When this dreadful war is ended.
Where is thy spirit, Mary? *See* Where is thy spirit, Mary?
While in their sunny bowers. *See* Lily Ray.
While the flowers bloom in gladness. *See* I see her still in my dreams.
White folks I'll sing for you. *See* My brudder Gum.
Who has our Redeemer heard. *See* Seek and ye shall find.
Why has thy merry face gone. *See* Laura Lee.
Why have my loved ones gone. *See* Why have my loved ones gone.
Wilt thou be gone love. *See* Wilt thou be gone love.
Wilt thou be true, dearest, to me? *See* Wilt thou be true?
With a heart forsaken I wander. *See* Lula is gone.

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